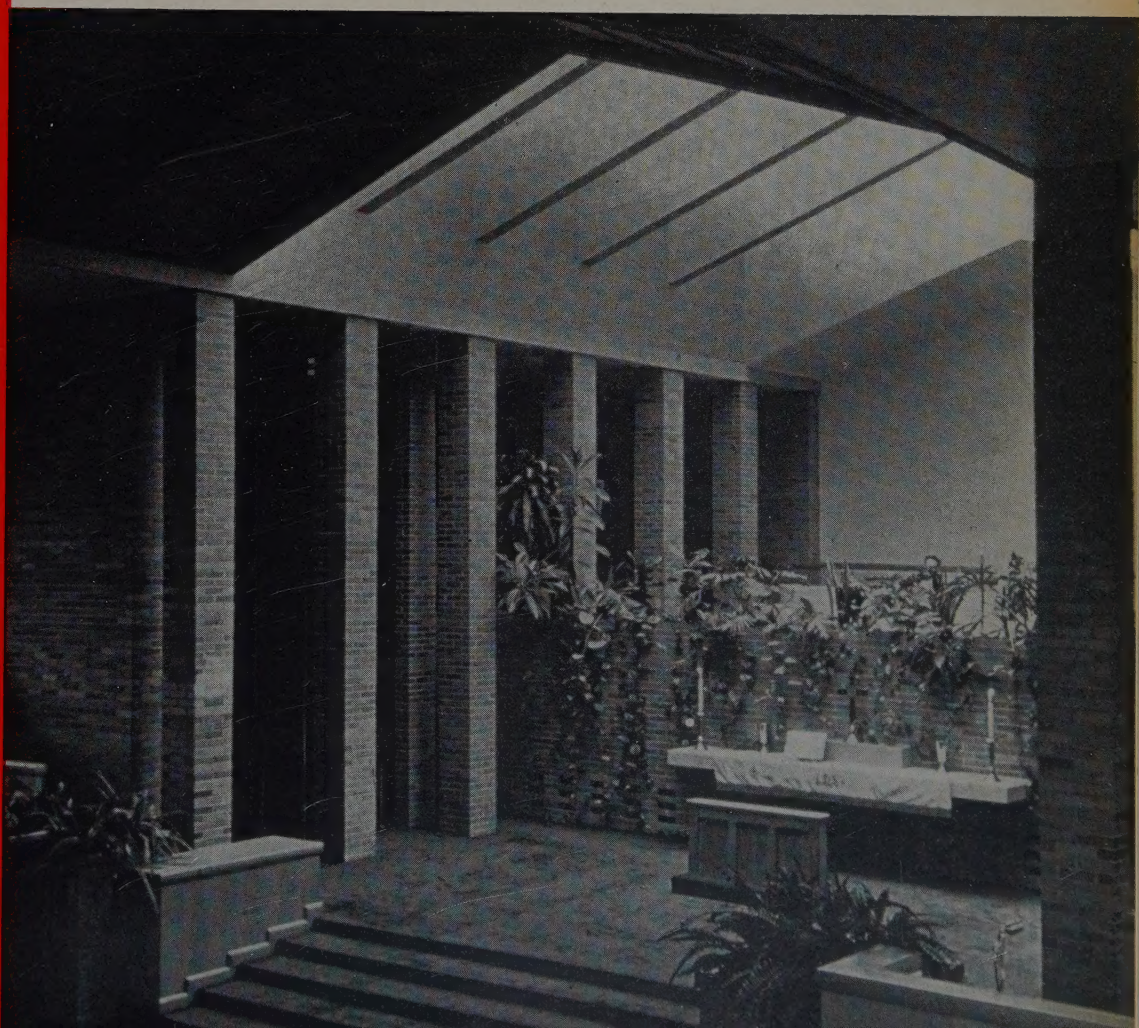


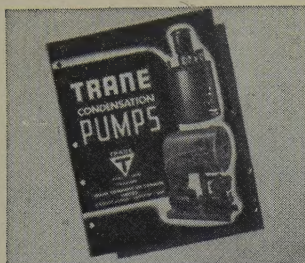
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA



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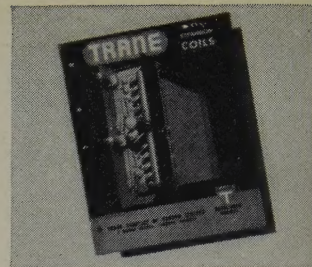
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RAIC JOURNAL

Serial No 316, Vol. 28 No 12	EDITORIAL	358
	ARTICLES	
	Canada Advertises . . . , <i>Clair Stewart</i>	359
	Montreal and Points East, <i>Robert Ayre</i>	362
	From Ontario's Eastern Border to the Rockies, <i>R. York Wilson</i>	370
	Recent British Columbia Paintings and the Contemporary Tradition, <i>J. L. Shadbolt</i>	376
	ILLUSTRATIONS	
	Illustrations for the articles by <i>Clair Stewart</i> , <i>Robert Ayre</i> , <i>R. York Wilson</i> and <i>J. L. Shadbolt</i>	360 to 383
	SELECTED DETAIL	
	Reception Desk, Office of L. E. Venchiarutti, <i>Venchiarutti & Venchiarutti, Architects</i>	384
	NEWS FROM THE INSTITUTE	385
	INDEX TO VOLUME 28	388
	COVER	
	First Methodist Church, Midland, Michigan, <i>Alden B. Dow, Architect; Photo by Bruce Douglas</i>	
	<i>The Institute does not hold itself responsible for the opinions expressed by contributors</i>	

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Toronto December 1951 EDITORIAL AND ADVERTISING OFFICES, 57 QUEEN STREET WEST, TORONTO 1

EDITORIAL

WE HAVE reached the end of another year — and barring war, and the risk of over-inflation, the immediate future augurs well. In Canada we are interested in the fact that we are in the midst of great development of natural resources. We are currently hearing of tremendous projects which are in the making, or in the planning stage, throughout the land, for the increased production of power, oils, iron ore and other metals. We are constantly reading of agricultural land, well beyond the confines of our cities and towns, being turned into great areas for the expanding production of the automotive, electrical, steel, machine and other industries.

This is, of course, all of great interest to the Architects, as hand in hand with the design of plants, it will be found that town planning, housing, shops, banks, churches, schools and other buildings, complementary to the needs of the industrial workers, will follow in their wake.

The post-war years will, in the future, undoubtedly go down to mark the beginning of the great industrial expansion in Canada.

Possibly one of the great achievements of the past few years has been the increasing desire of manufacturers to possess plant buildings of outstanding architectural merit. Not so many years ago it was not uncommon to hear one intent on making some disparaging remark about a building, qualify their remarks by stating that such and such a building "looked like a factory." Today, many of our plant or factory buildings can be numbered amongst our best efforts in modern architecture. In the eyes of industry the well-appearing building, located close to a busy highway, possesses great publicity value. Again, too, the decentralization of industry to the smaller towns and villages has been a successful experiment in the social structure.

At the close of the past war a tremendous interest was aroused by communities across the country in Town Planning, and although the enthusiasm has somewhat waned, and many parts of these schemes earmarked for immediate development have fallen by the wayside, yet it is amazing how well these schemes are being guarded from the intruder, particularly in the smaller centres.

It has been proven to date that the best opportunities for site and town planning have been in the hinterlands of our country, where these great natural resources are being developed and processed. Unfortunately, where the newly reclaimed agricultural land in our rural parts is being turned into industrial sites, no serious attempt is being made to plan for the needs of the workers, beyond the fact that housing, shops, etc., are allowed to grow up in a more or less disorderly manner.

This all tends to emphasize the fact that the architectural profession should not relax its great interest and effort toward the betterment of town and site planning.

It is an old tradition with the Editorial Board that the incoming Chairman is never told, until he is firmly seated in the chair, that each year he is obligated to write the December editorial. We assume this practice was designed mainly for the purpose of discussing some aspect of the *Journal* with its readers. We must admit that we started out to write this editorial with this object in mind — and perhaps we might be forgiven for drifting into an entirely foreign subject matter. However, matters pertaining to the *Journal* might best be left to be dealt with in the Annual Report which will be later published in these pages.

We take this opportunity of expressing, on behalf of the members of the Editorial Board and the Publisher, best wishes for a Merry Christmas and a Happy and Prosperous New Year.

ARTHUR H. EADIE,
Chairman, Editorial Board

CANADA ADVERTISES...

Clair Stewart

Publicity Art, in common with many post-war activities in Canada, has become important enough to hold within the country our most able and talented people. Prior to 1939 success in this field was measured by a person's ability to secure employment in countries offering greater opportunities. For this reason background in Canadian advertising art is almost non-existent and national character has not had time to develop. One of the lesser effects of this condition is the burden it places upon the writer. Background and national character are wonderful subjects to write articles about.

Fifteen years ago important advertisers and most publishers imported art and advertising ideas from the United States, some created by Canadians working there. Today this work is produced within Canada and has already attained a high standard. This sudden change has developed in a logical enough way, aided by several obvious factors. Most important of these is the rapid expansion of industry, resulting in an increased demand for advertising material, which in turn has attracted intelligent and skilful people to this vocation.

With the increased demand, quality and taste in advertising art have also appeared. Our creative designers have finally realized that they must promote and sell their own efforts. The one-time popular theory among artists that mediocre advertising design was the fault of the advertising buyer is losing ground. This is mainly evidenced by the large number of design studios and free-lance artists now operating. Formerly, most work was supplied by engraving houses, printers or agencies, where the artist was a necessity but had little or nothing to say about the directing of art work. Oddly enough, the company salesman and his client would iron out all major art problems before consulting the designer, thereby setting the policy in connexion with quality, taste, style, and so on. It is encouraging to see the same organizations now employing creative designers as an integral part of their sales programme and relying on creative ideas rather than just printing to increase sales.

Because artists of ability are now able to work in Canada, liaison between publicity art here and in other countries has developed greatly — a further reason for the general improvement and interest in design. An example of this is the recently formed ART DIRECTORS' CLUB OF TORONTO, affiliated with clubs of similar interests throughout the world. It should be mentioned that the advertising buyer in Canada has also become, in the post-war years, a better informed and more aggressive individual, partly due to his broadened contacts and also because advertising artists have convinced him of the value of good design.

Art and design schools have played an important part in recent publicity art changes. After the war hundreds of ex-Service men and women took advantage of government rehabilitation grants to further their education. Art schools were faced not only with enlarging accommodation but also with a complete reorganization of teaching methods. As a result, the best known schools now employ instructors thoroughly familiar with the commercial design field and able to graduate art students capable of being immediately useful — an unheard-of happening a few years ago.

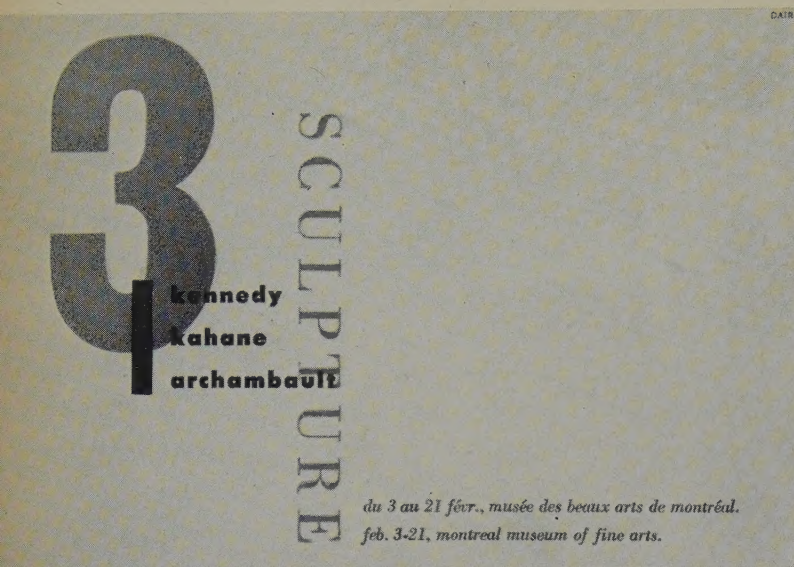
A fresh note has been added to publicity art in Canada, and also in the United States, by the arrival of many foreign designers and artists. Their influence has definitely contributed to the change in attitude over the last few years.

In an attempt to evaluate present-day publicity art in Canada and to compare it with that of other countries, it becomes obvious that we have not as yet any real specialists. In reviewing British, Swiss and French advertising art it is possible to compare poster artists, book illustrators, designers specializing in letterheads and trademarks. A designer in Canada is called upon to produce work for a wide variety of uses. The volume of work in each division is not sufficiently large to enable a specialist to earn a living. While there might be some advantage in this condition, it has created great confusion in certain types of work. An example is the frightful appearance of many of our outdoor posters designed mostly by men busy in other fields, whereas a specialist is required.

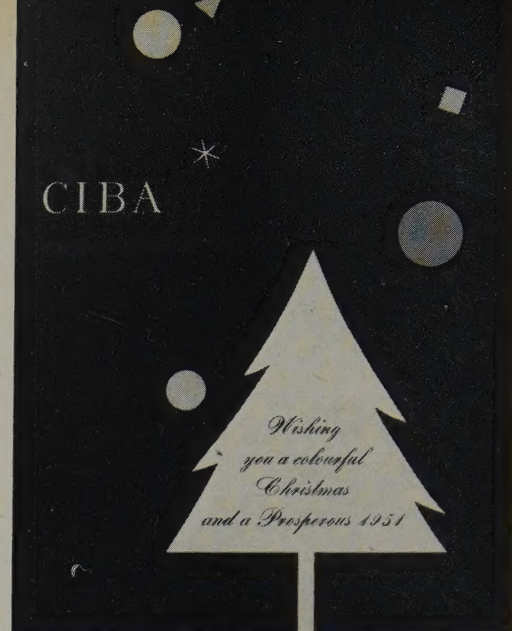
Again using the poster as an example, one often hears an impatient designer express the wish that advertisers here would accept the 'continental-style' poster. The obvious fact that true style or manner develops and is not wholly important has been overlooked. I mention this because a style is developing in all branches of Canadian publicity art. The process is slow and unusually hampered because of the strong influence of American work. A large part of the advertising material for American companies operating in Canada has its origin in the United States. Also, of course, most American magazines have a large circulation in Canada.

It should be remembered that all work on this continent is peculiarly afflicted by what is known in advertising circles as 'consumer research.' It is not enough to create something good; it must be analysed, tested, knocked down and re-assembled by experts before it is safe for the public eye. Possibly this accounts for a general lack of ease and spontaneity in our advertising art when compared with some British and Continental work.

In further comparing publicity art in Canada with that



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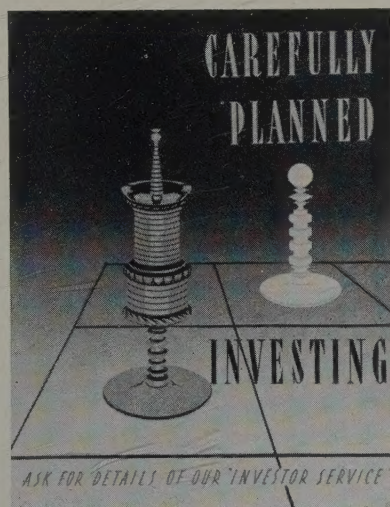
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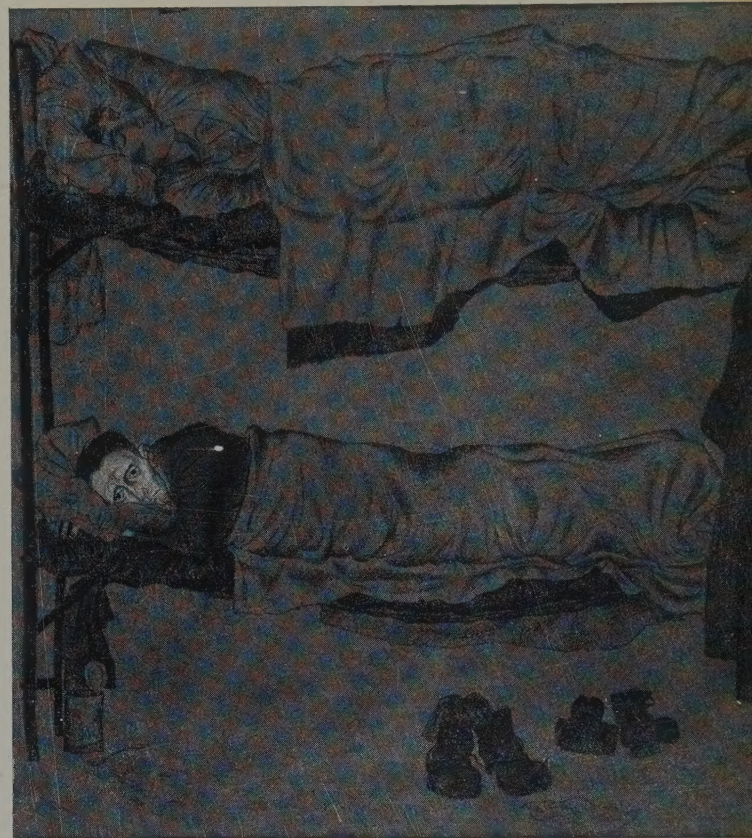
of other countries, it is interesting to consider that progress here during recent years has consisted almost entirely of work for commercial firms. It is therefore not often seen abroad. On the other hand, Dominion and Provincial governments produce quantities of printed material for world-wide distribution. This, alas, is seen abroad and must create an odd impression in publicity art circles, and, indeed, among the public in general. This may be mentioned as an oddity concerning national publicity here and to some extent in the United States, but it is of interest mainly as an extensive new field that creative designers in Canada have every hope of entering.

In summing up present-day Canadian publicity art, it might be said that the designer and artist as a real force in the advertising business is a newcomer. Because of this he is still dependent on many outside influences. He is not quite bold or positive enough in his approach to advertising buyers. On the other hand, a good start has been made. We have many excellent designers now working in earnest. Our printers and other producers of advertising material are being persuaded of the designer's value to them. It seems clear, therefore, that publicity art in Canada will develop a national flavour and, it is hoped, become recognized as a factor in world-wide publicity.

- 1) Carl Dair (A.D.), Carl Dair (A.), Archambault, Kahane, Kennedy (Adv.)
- 2) Henry Eveleigh (A.D.), Hector Shanks (A.), CIBA (Adv.), Cossman, Eveleigh, Dair, Ltd. (Ag.)
- 3) Clair Stewart (A.D.), Tom Schell (A.), Canada Packers Ltd. (Adv.), Rolph-Clark-Stone Ltd. (Pub.)
- 4) J. C. Belknap (A.D.), Clair Stewart (A.), The Star Weekly (Adv.), Cockfield, Brown & Co. Ltd. (Ag.)
- 5) Arnaud Maggs (A.D.), Arnaud Maggs (A.), William Hornell (Adv.)
- 6) G. S. W. Carter (A.D.), Eric Aldwinckle (A.), Toronto General Trusts Corp. (Adv.), Holland & Neil Co. Ltd. (Pr.)
- 7) Gene Aliman (A.D.), Oscar Cahen (A.), Maclean's Magazine (Pub'n), Maclean-Hunter Pub. Co. Ltd. (Pub.)
- 8) Henry Eveleigh (A.D.), Henry Eveleigh (A.), Alliance Coater (Pub'n), Alliance Paper Mills (Pub.)

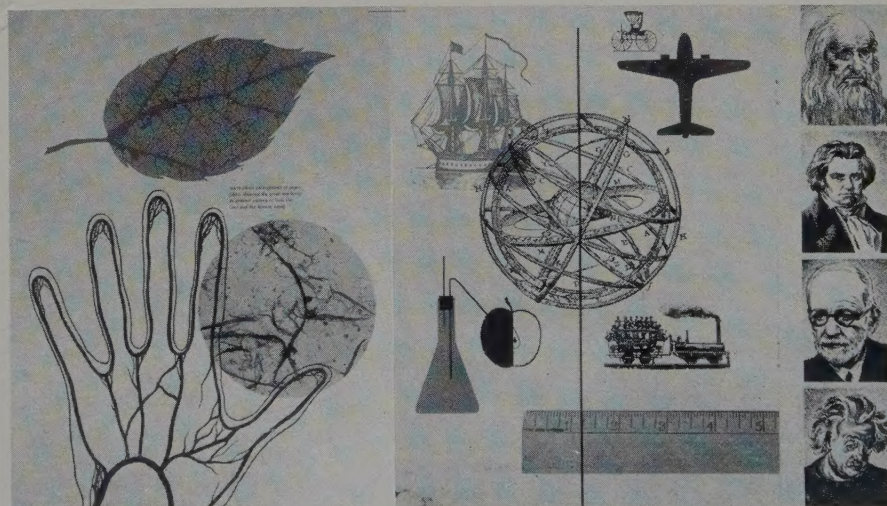


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- (A.) = Artist
 (A.D.) = Art Director
 (Adv.) = Advertiser
 (Ag.) = Agency
 (Pub.) = Publisher
 (Pr.) = Printer
 (Pub'n) = Publication



8

MONTREAL AND POINTS EAST

Robert Ayre

When André Biéler went to Montreal this spring to open the exhibition organized by the Quebec Region of the Federation of Canadian Artists to celebrate the tenth anniversary of the historic Kingston Conference, of which he was the father, he asked a taxicab driver to take him to the Art Gallery. Seeing himself whizzed past the stately Museum on Sherbrooke Street, he called on the driver to stop and asked him where he was going. Where else but to Agnes Lefort's little gallery, a few blocks east. To an alert taxi-driver, that was "The Art Gallery" because of all the brouhaha stirred up over Robert Roussil's statue *Peace*. With this tall wooden figure, as with his *Adam* a year before, Mr Roussil had flung art into the news. Adam had been arrested and taken to the police station. Miss Lefort had been ordered to remove *Peace* from its pedestal outside her front door; as a doughty fighter for freedom of expression, she had refused and had been fined; in the meantime, a crusading civic employee, who scrupulously explained that the act had taken place in his lunch hour and not on the City's time, had indignantly beheaded the statue with a stick.

In this excitement may be found several clues to the state of art in Montreal just now. First, there is the excitement itself. Maybe the Gallic temperament has something to do with it. At any rate, somebody is always kicking over the traces. So many little rebellious cults flare up that you can't keep track of them. The truth probably is that they are all manifestations of the one impulse, whether they call themselves *Automatistes* or *Rebelles* or identify themselves under such labels as *Prism d'Yeux*, *Refus Global* — "our state, dizziness" — or *Les Étapes du Vivant*.

The excitement is misleading, of course. Men like Borduas and Pellan are important and some of their followers will be some day, but too often the sound and fury of the imitators signifies nothing but adolescence. Their manifestoes are absurd and, harking back to dada, a long way out of date; most of them dither about in an attempt to express themselves when there is as yet no self to express and console themselves with the delusion that if they are not accepted it is because they are too advanced. They don't seem to realize that their mask of sensationalism covers a void.





ROBERT W. PILOT: The Governor's Garden, Quebec
(Watson Galleries)

FREDERICK B. TAYLOR: Le Marché Findlay, Quebec

For itself, as a work of art, Roussil's *Peace* wasn't worth fighting for. Like *Adam* and some of his other accretions — what is what they look like, even if they are carved out of lowwood — it was aesthetically obscene, an offence against more than morals. But it was worth fighting for as a matter of principle. The case revealed once again the paradox of Quebec, enlightened in its support of the arts, tolerant of extreme forms of expression and at the same time appallingly squeamish. Quebec's authoritarianism shows its head, too. You don't notice it in the arts as much as you do in politics, but it is significant that one of the reasons given for membership in *Les Amis de l'Art* is "because *l'Ami de l'Art* is an optimist and places his entire confidence in all established authority." He would need to be an optimist. I was disappointed when I read that on the little card given to prospective members, because *Les Amis de l'Art*, ten thousand strong, does much for the cultivation of the arts among the young people of Montreal. That sublime trust in authority which is so jealously fostered in Quebec may be one of the reasons for feverish eruptions like *Les Rebelles*. They are consequently entitled to some sympathy, with a regret that their programmes are not better founded, more thoroughly worked out and therefore more effectual.

The Roussil affair points up the fact that, although there are still far more painters than sculptors, for obvious reasons, sculpture has come powerfully to the front in Quebec. Remembering the famous schools of woodcarving in New France, this is no surprise. On the other hand, Sylvia Daoust is probably the only sculptor of distinction who works for the Church today. She carries on the old tradition with modifications according to contemporary taste and her own personal, feminine temperament. She brings to her madonnas and saints, as well as to her portrait figures, a deep tenderness that never descends to the sentimental.

Louis Archambault, whose ten-foot-tall *Iron Bird* represented Canada in the Festival of Britain, in the outdoor sculpture exhibition at Battersea Park, is a powerful artificer, like a primitive smith who gives form to myths. Works like his great staring masks in clay, his animals of hammered iron, his little creatures of stone or aluminum — the *Moon Bird*, for example, whose body is shaped like the silver horn of the new moon, with the Grand Panjandrum's "little round button on top" — might have been left behind by some tribe lost in antiquity, except that you can detect a modern cunning in their fashioning.

Another important sculptor who goes back to fundamentals is Suzanne Guité of Percé. She remains firmly within the column of the tree in works like *Adam*, human yet



3) DONALD MACKAY: Aloft

4) PIERRE DELIGNY BOUDREAU: Marocains a Marrakech
(Mrs. L. Goodman)

5) GHITTA CAISERMAN: Open Window

animal, folded up like an embryo, and *Mother and Child*, clinging together, the one body part of the other. True to the tree, she is also true to the stone in its turn, respecting its mass and weight and never trying to force it out of character. She works on it just enough to make it come alive in a primitive, dumb, yet powerfully speaking stony life of its own.

She does not experiment with materials the way Archambault does; satisfied with wood and stone, she goes deep in her exploitation of their essential character. Anne Kahane is an experimenter, carving, twisting, hammering and moulding wood and metals, clay and plaster into provocative abstract shapes. She has an innocent joy in reproducing



(according to her own fancy) the shapes of people, birds and animals, doing it with an engaging simplicity which is deceptive because her apparently childlike efforts are completely artful.

Sybil Kennedy belongs to another branch of the contemporary tradition. She models the human figure but, like the Germans Lehmbruck and Sintenis, she exaggerates for greater expressiveness and whether they are in repose or in action — most of them are in action — her attenuated figures are alive with human emotion, ranging from deep sorrow to humour.

This may not be the place to speak of the development of handicrafts — the subject deserves an article itself — but I cannot forbear mentioning the jeweler Georges Delrue of Montreal and the ceramist Françoise Desrochers-Drolet of Quebec City, who have brought professional standards to them. The latter, distinguished for her enamels, is a designer of originality and taste, using Canadian motifs, and a master of her materials, achieving her transparent glazes, her jewellery, her subtle as well as brilliant colours by innumerable firings and knowing the exact moment a piece should come out of the kiln.

Mr Delrue began as an apprentice to a conventional jeweler but as he came under the influence of his contemporaries at the *Beaux Arts* and the *École du Meuble* he grew uneasy and longed to create something in jewelry corresponding with what was being done in painting and sculpture. He asked himself why people who lived in modern houses, furnished with modern furniture and hung with modern pictures, should wear jewelry that in style belonged to past generations, and proceeded to do something about it and win a place for himself as an original artist in metals. His jewelry has an abstract, architectural severity; each ring, for example, is built: it is a sort of tiny engineering project.

I shall not attempt in this article to give a complete account of what is going on in painting. I must take for granted painters of established reputations like Arthur Lismer, John Lyman, Goodridge Roberts, Stanley Cosgrove, Alfred Pellán, Jacques de Tonnancour, Louis Muhlstock, Anne Savage, Lillias Newton, Edwin Holgate . . . these are not in any order and the list could be extended. I take them for granted because, while they are so vital that they stand for Montreal and no collection of contemporary Canadian painting is correct without them, they have been written about and reproduced a great deal, and I think it is only fair to give space to some of the newer forces, even if they haven't yet come to their full growth.

If I speak disparagingly of aberrants who think an old bone, any old bone so long as it is painted black, is worth exhibiting and who are satisfied that drippings of paint are pictures, my criticism does not apply to "abstract" painting in general. While much of it is mere doodling, the pampering of the self with "meagre novelties of colour and proportion," as Wordsworth said, who never saw such painting,

much of it gives pleasure akin to that to be had from music or poetry, much of it is an exciting adventure into new dimensions of experience. All the excitement in Montreal doesn't have the hollow ring I spoke of at the beginning.

Montreal's abstract painting — it's a loose term, but I think we are agreed on what we mean by it — runs all the way from the geometry of Gordon Webber and Fritz Brandtner to the surrealism of Leon Bellefleur and Albert Dumouchel. But Webber, who has been as precise as a graph-maker, charting an idea, like speed or communication, in thin ruled lines and carefully balanced squares, has been surgoned out of the mental into the sensual and Brandtner, even when most geometrical, has always been emotional and expressionistic. He is a prodigious inventor, overwhelming in his vitality and variety, always healthy and outgoing, a man of the sunlight. Bellefleur, on the other hand — and Montreal was able to appreciate the contrast when they exhibited side by side in the Museum — takes you inwards and downwards into the darkness of the subconscious. Entangled in ribbons of colour, you are dragged into the depths, half smothered by amorphous, growing, multiplying vegetable shapes of the tropical jungle or half drowned in warm aquariums densely packed with crawling and swimming creatures. Sometimes in the maze you catch glimpses of eyes and desperate groping fingers and human fugitives flying from the clutch of the undergrowth. When I saw them first, I found those pictures a positive, disturbing experience. They had a sort of morbid fascination, for they were abstractions with a programme: if Bellefleur was not painting actual jungles and aquariums, he was painting the jungles and aquariums of the mind. I thought him healthier this year, with pictures like *Nocturne aux Oiseaux*, winner of the July 2 prize for oils in the Museum's Spring Exhibition.

Another creator with a luxuriant imagination is Michael Forster. Apparently he could spin endless variations of pattern celebrating night and day, tropic heat and northern cold, without ever repeating himself. When he runs out of canvas or board, he paints on newspaper. He is less exuberant in his black and white drawings, handsome, well-built landscapes, mostly of trees and rocks, half remembered and half imagined.

Fernand Leduc identifies his pictures by numbers instead of the titles that non-objective painters often use to baffle the uninitiated, but though this practice suggests that he has no programme in mind, through all his work I see the beat of wings and the flicker of fins; water and air and light, nothing heavy or earthbound. It is a dream world he paints, but not a nightmare world. You are not strangled as you are in Bellefleur, but released to float and swim and skim and soar.

Albert Dumouchel tantalizes you with an obscure world of dabs and skeins in which Klee-like creatures, vaguely portentous, are revealed in blots, and he is not alone — some of the others work in pencil — in creating figures part

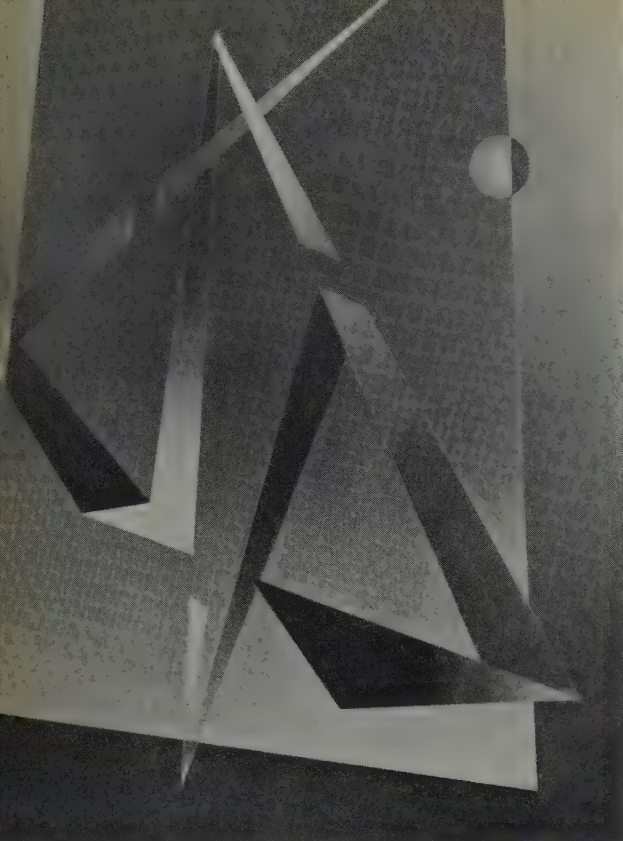


animal, part vegetable or fungus, and part machine.

Most of these painters, and others like them, proliferate in free fantasia. Marian Scott, while not geometrical, is primarily interested in structure, working from fossils in the rock, searching the depths for forms and form relationships in protoplasm and cell. Ever since she painted the mural *Endocrinology* for the McGill Medical School, she has made this hidden world of the microscope her own, sometimes adding the human figure in outline, like a pictograph on a cave man's wall. Hers is a disciplined art, subdued in tone, likely to last longer, perhaps, than some of the colorful pyrotechnics.

A newcomer to Montreal is the Hungarian Leslie Schalk, who is more directly concerned with humanity than most of the abstractionists but who, in assemblies of shapes which look as if they had been pasted on, deals with it in symbols. He leads us, through Boudreau and Jasmin, to people.

Pierre de Ligny Boudreau takes life to pieces and puts it together again according to the demands of a passion for strong, almost militant design. In his landscapes and figures — some of them painted in Morocco — he subordinates natural appearance, but he does not depart from it altogether. The same is true of André Jasmin, who thinks nothing



6) LAWREN P. HARRIS: Spectre

7) LOUIS ARCHAMBAULT: Iron Bird
(Province of Quebec)

8) SUZANNE GUITE: Wood Carving

of painting hair green if it suits his scheme. The difference between them is that while Boudreau paints two-dimensional, Jasmin searches intensively for volume. He is at his best in simple heads that recall Rouault sometimes and sometimes Derain.

Jeanne Rheaume simplifies the figure, taking a hint from Modigliani, but though it is usually part of the larger, opulent design, she never dehumanizes it. She is an open-handed spender, who luxuriates in sumptuous colour and big flowing rhythms, delighting in clothes and flowers.

By comparison, Ghitta Caiserman's world is bleak indeed, a harsh world painted harshly with cold colour and angular, rigid forms. Of late, granting her city-bound people a release in music, she seems to be reaching for more grace, but both she and her husband, Alfred Pinsky, who is warmer in colour and freer in composition, have a painful awkwardness to overcome. Nevertheless, they deserve credit for painting aspects of Canadian life that have been too much neglected. There are few to keep them company, although the Art Workshop of the Y.M. and Y.W.H.A. is producing painters, like Mervin Yellen and Rita Briansky, who go into the streets and back yards rather than into the woods or the studios.

The late Aleksandre Bercovitch, who died suddenly last January on the day his retrospective show opened, was not, like these, a realist. He was a romantic who loved the warmth and colour of life and shared the popular taste for sentiment and the picturesque.

The centralization the Maritime Provinces protest against in industry applies just as well to the arts. When you think of Paris, London and New York, you realize that this is a state of affairs not peculiar to Canada. The arts flourish where there is a concentration of population and wealth

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COURTESY CANADIAN ART

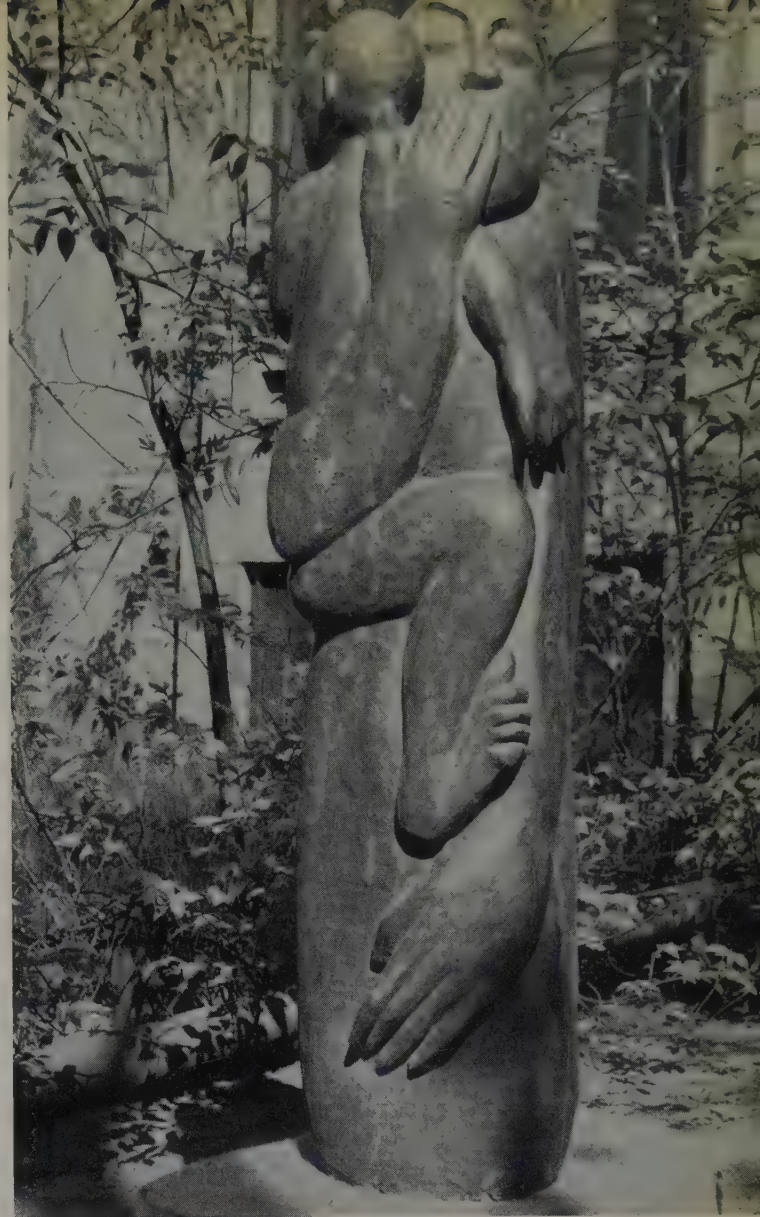
and it is not strange that there should be more doing in centres like Montreal and Toronto than in the smaller cities. To him that hath shall be given, unfortunately. There are more opportunities and the stimulus is keener. Nevertheless, Canada is not bounded by the Humber and the Don, nor confined between the St Lawrence and the Back River of the Island of Montreal, and in the arts Canada has become alive all over, from the Atlantic to the Pacific.

The Maritimes have been alive for a long time. This spring, the Nova Scotia Society of Artists celebrated its 25th anniversary with a non-jury exhibition held in Halifax with the co-operation of the provincial department of education. More than 300 works were shown, which is evidence of widespread practice and appreciation. The Maritime Art Association, made up of eighteen groups, has been active for many years and was apparently doing its work so well that when the Federation of Canadian Artists was organized ten years ago the Atlantic Provinces felt no need of it. It was down east, at Acadia University, that the national magazine CANADIAN ART had its beginning as MARITIME ART. There were Fine Arts departments in the eastern universities long before they were established in any other city in Canada, including the metropolises of Ontario and Quebec.

Yet the four provinces still suffer disabilities. They have fine Arts courses and summer schools, clubs and associations, they have produced painters of distinction, yet they lack galleries. It is to be hoped that if the Council recommended by the Massey Commission is appointed it will do something to help remedy the deficiency. One cannot help wondering, however, why the communities haven't taken matters into their own hands long before this, why they haven't done more for themselves. Why shouldn't the great and ancient city of Halifax have a public gallery comparable with the one in Vancouver?

Another disability is that the rest of Canada does not see enough of the Atlantic painters. For three years, the Maritime Art Association and the Western Art Circuit have exchanged exhibitions but they always seem to skip the middle. Maybe that is the fault of Toronto and Montreal, but it would not be right to say that they are not interested in what is going on to east and west of them. Jack Humphrey of Saint John and one or two others turn up from time to time in the exhibitions of the Canadian Group and other national societies. Joseph Purcell of Halifax was given an exhibition by a Montreal dealer on the strength of his winning second prize in the O'Keefe Awards, but I haven't seen any of the work of Miller Brittain for years, although he recently exhibited in New York.

Brittain, Purcell, Donald MacKay, Lawren P. Harris, Julia Crawford and Alex Colville are better known than some of the other Maritime painters, but the only one who may be said to have a national reputation is Jack Humphrey. He was the only Maritimer included in the recent exhibition of Canadian painting in Washington. When the



NIGEL CHAPMAN

University of New Brunswick honored him this spring with the degree of LL.D., it was in recognition not only of his fame, which has brought distinction to his native province, but of the qualities which made that fame possible. His elevation helps us realize that to do great work and make a memorable contribution to the life of the nation, a man does not have to live in the thick of things. Three other Canadian painter doctors — Jackson, Harris and Lismer — worked together and were part of an historic movement, the Group of Seven. Although Harris went on to the full development of the pure abstract and Lismer added to his renown as a teacher, they made their mark in the celebration of the Canadian landscape. The youngest of the doctors has a wider range in both subjects and medium. The others are for the most part oil painters. Humphrey is as noted for his watercolours as for his oils and is practised in the use of tempera and casein. He paints the city as well as the country — the harbours and streets as well as the lakes and streams, hills and country roads. He is a portrait painter, working on commission as well as to please himself; and his contributions to the exhibitions in recent years have been outdoor still lifes.

Ten years ago Pegi Nicol MacLeod said of Miller Brittain: "He may have a lot of love for his fellows but he



- (9) JACQUES DE TONNANCOUR: Intérieur, Femme Debout
- (10) MARIE CECILE BOUCHARD: Interior with Blue Cupboard
- (11) JEANNE RHEAUME: La Blouse Rayée

11

also has spectacle eyes. His honesty compels him to yield what they tell him, and so his drawings, so actual and full of fun, are often a shade caustic." Ever since his experience as a war artist with the Air Force, Brittain has turned away from the foibles of humanity, shrewdly observed and satirized. Now, working in tempera, pastels and mixed mediums, he has become a prophet instead of a critic, a religious painter who uses none of the orthodox clichés but has worked out his own symbolism, simple and passionate.

Humphrey and Brittain paint portraits and do a little private teaching, but teaching is a full-time job for most of the others and painting must come second — a state of affairs not unknown in the rest of Canada. Donald Cameron MacKay, Principal of the Nova Scotia College of Art, paints with freedom and vigour but maintains a conservative respect for his subject, the landscape and life of Nova Scotia. He was a war artist with the Navy. In *Aloft*, a water colour painted last year, he allows himself to take off and become lyrical.

Lawren P. Harris, Director of the Mount Allison School of Fine and Applied Arts, and Alex Colville, who is a teacher there, give many hours to their classes but manage to find time to follow their personal visions as painters. Harris, like his father, paints geometrical abstractions. Colville, on the other hand, says, "I want to declare the value and significance of the objective world, and the way for me to do this is by representational painting." But while he says he is more interested in the fifteenth century than the twentieth, his work is modern in its abstract qualities and in what Avery Shaw has called "the imponderables, the psychological factors . . . fully implicit without the need of any surrealist symbolism . . . often made one with the factors of balance and abstract pattern."

Mr Shaw, Curator of the art department of the New Brunswick Museum, has painted abstractions, but is chiefly known for his water colour landscapes. Edwin Campbell paints portraits and landscapes but spends most of his time teaching. Lucy Jarvis, of the Art Centre of the University of New Brunswick, does most of her work, landscape, portraits and still life, in the summer.

Julia Crawford, who has been best known for her paintings of flowers, has recently turned to industry, finding material for spirited design in the Canada Veneers plant.



She is more interested in showing the process rather than the details of men and machines.

Quickly responsive to appearances and something of a virtuoso in technique, Joseph Purcell has all the earmarks of a popular painter and would make a successful illustrator.

Newfoundland, a marvellous country for the artist, produced Maurice Cullen and Robert Pilot, who established their reputations in Montreal. For the most part, the island has left the exploitation of her character to outsiders. It is significant that when the provincial government wanted portraits of the Speakers of the Newfoundland House, from as far back as the beginning of the nineteenth Century, it commissioned Frederick Steiger, a Czech who settled in Saskatchewan in 1921 and lived on the Prairie for many years. However, Newfoundland may soon begin developing painters of her own. Just after she entered Confederation, Reginald S. M. Shepherd and his wife went home from the mainland and set up the Newfoundland Academy of Art. And the Newfoundland Minister of Education has just announced government awards to encourage arts and letters in the province. There will be prizes for local histories, stories, poems, plays, radio scripts and paintings — 200 dollar and 100 dollar awards for portraits, and similar awards for landscapes and "mural settings."



FROM ONTARIO'S EASTERN BORDER TO THE ROCKIES

R. York Wilson

A great deal is happening in art in Canada. Things have been happening continuously since the first rude awakening that came so suddenly to the Canadian art-unconscious public about 1920.

At the time, few people saw anything significant in what appeared to be a skirmish between a few ambitious young artists attempting to hoodwink the public and amusing reviewers supplying catchy invectives. The vitriolic comments levelled at the work of these creative painters, seem in retrospect, to have been a grossly exaggerated reaction to what is now an easily understood interpretation of the Canadian landscape.

Today, thirty years later, a larger group spread over a large area are showing the results of that first break for freedom in the visual arts. Spotted here and there across the central portion of the country, Ontario, Manitoba, Saskatchewan and Alberta, are individuals or groups of three or four carrying on, studying, experimenting and developing a more liberal approach to painting than was apparent heretofore.

There is little relationship between the painting of 1920 and that of 1950, but there remains the explorative spirit that has been quietly active over the intervening time and recently has appeared in a more tangible form. The painter today has, for the most part, moved indoors both physically and spiritually.

As would be expected, it is in the work of the younger men that the change is most apparent; those who in their formative years saw and readily accepted this more esoteric type of painting as the normal, rather than the end. Many

of these younger artists for some time followed the accepted pattern of sketching from nature and developing larger canvases from the spot sketches.

Gradually there has developed a move away from this singleness of theme and, to a degree, away from literal subject matter as the moving force in their painting. There is a broader sense of what constitutes a painting idea, a wider painting interest in the less obvious things that go to making an environment.

Less attention is paid to literal transcription; manner of presentation, structural form, and the general science of the visual arts has become a primary concern of our contemporary painters. Concurrent with this concern for the scientific aspect has come a less obviously Canadian type of picture, which might be considered unfortunate if Canada is ever to have a place internationally in Art.

In a recent exhibition of Ontario painting in New York, the Americans commented on the absence of any indication that the show was Canadian. Of the thirty-eight pieces exhibited, only eleven were landscapes, one of which was a snowscape, while fifteen exhibits were of figure subjects.

Temporarily, at least, there will continue to be the feeling that our painters are not painting Canadian. The years of exhibitions presenting the Canadian scene objectively have led us to believe that anything spiritual in painting is consciously derived from elsewhere. Having begun to see our fellow man and having commented on him, not quite as objectively as the commentary had been on landscape, has been looked upon as a form of expression foreign to a Canadian. Actually, it is a natural course of intellectual

growth that is inevitable when the creative worker is utilizing what has gone before to enlarge his own knowledge.

Ontario painters are not following any foreign school but in seeing life around them in a fuller sense are finding, what in the arts at least, the forty-ninth parallel is not much more than a line on a map. The same applies to the mid-western provinces where the trend is toward a more abstract viewpoint. The less inspiring landscapes of the middle west failed to create a school completely devoted to landscape painting in Ontario, consequently the change there is less marked.

It is interesting to note that to avoid the monotony of a flat horizon, the Prairie Province artist usually observes his subject from either lower or higher than normal eye level, thus a blade of grass becomes either a towering spire as seen from low down or an infinitesimal part of a patchwork quilt when seen from above. Even though the western artist deals with other subject matter and becomes quite abstract in presentation, the unusual perspective seems to be felt in the work.

Making a blanket statement to cover the work of even a small group in this vast area, is likely to convey an erroneous impression. Not only are these people thinking in an individualistic way, but the source of their painting ideas are very often far removed from their immediate locale, a number spending extended periods in United States, Mexico or Europe. This working abroad has a tendency to further remove them from the objective aspect of the home scene. Even though the subject material is from wide spread sources, there is still the tendency to group together those who originally were geographically associated.

We are apt to associate names like Luke O. Lindoe, Maxwell Bates, Illingsworth Kerr, Ronald Spickett, H. G. Glyde, Roloff Beny, Eric Lindner, John Markell and Eric Lindoe; because, although living miles apart, they come within one of the four or five areas into which the art of this country naturally divides itself. Actually, there is little relationship in the work of these people nor any apparent

intention to achieve the same end.

Likewise, in Ontario we link names like Sydney H. Watson, Jack Bush, L.A.C. Panton, Jack Nichols, J. S. Hallam, Walter Yarwood, Henri Masson, Harold Towne and many others whose work is totally unrelated, but has in every instance a laudable content and a pronounced personal direction of development.

In England, what we accept as currently representative work is again by free thinking individuals, John Piper, Graham Sutherland, Ben Nicholson, Victor Pasmore, Henry Moore, Stanley Spencer; men who have little more in common than a creative ability and their place of birth.

The United States has no more definite trend than the others, John Marin, Kuniyoshi, Hans Hofman, Rico Lebrun, Peter Blume, Milton Avery, Max Weber; all important painters, all identified with American painting, but all with a definite purpose in mind unrelated to the other.

Who can say what will come from any of these groups or what sparks these experimental sessions. We only know that from time to time they happen and in many ways painting in Canada today parallels periods of development in other countries.

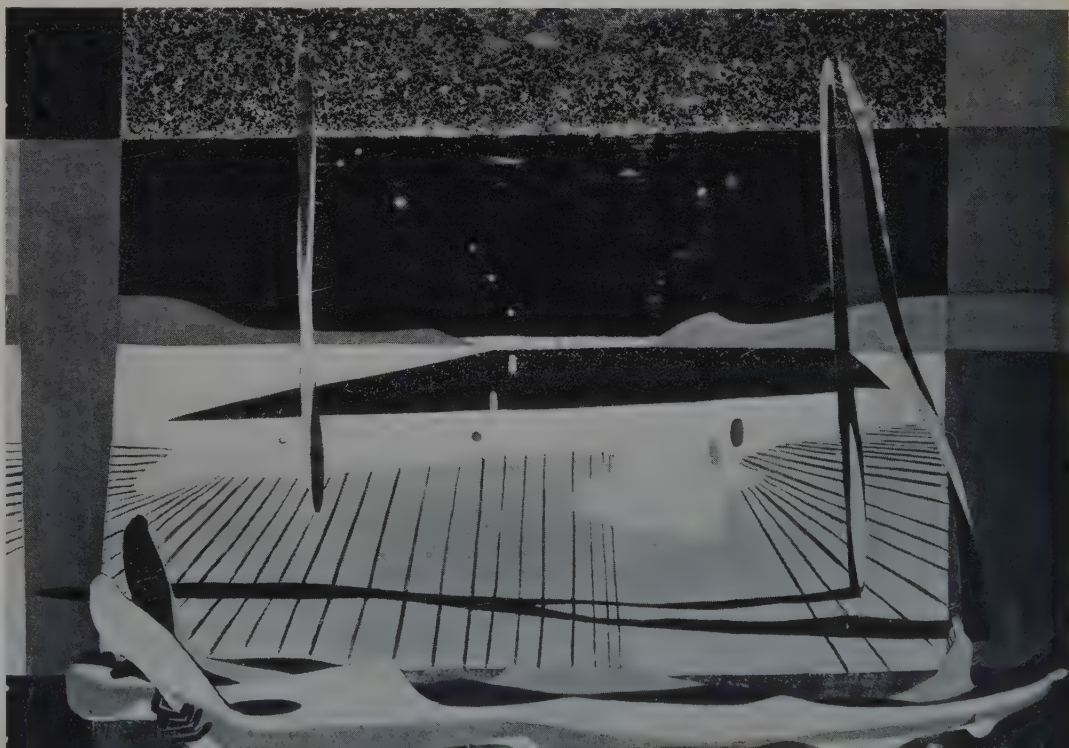
As recently as the last century, French painting went through several decades of change, with innumerable false starts, experimentation in many directions and an almost continuous state of uncertainty as to where the effort was leading. In retrospect and with each phase filed away, so to speak, in its own completed compartment, it is not as easy to see the parallel. As we re-read the details of the hopes and the failures, the criticism and often the ridicule levelled at Impressionists, we realize that there is a similarity. Today, we can group names like Seurat, Degas, Manet, Cezanne, with very little effort, but a half century ago a comparatively limited audience could see that a group as unrelated in thinking as these, would be amongst those representing a French National Art.

So, coming back to Canada and considering particularly

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1) SYDNEY H. WATSON: Still Life

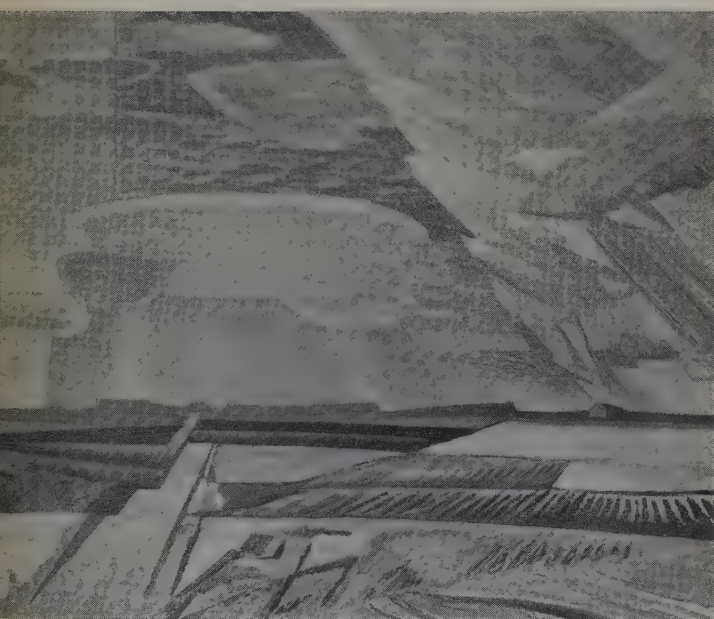
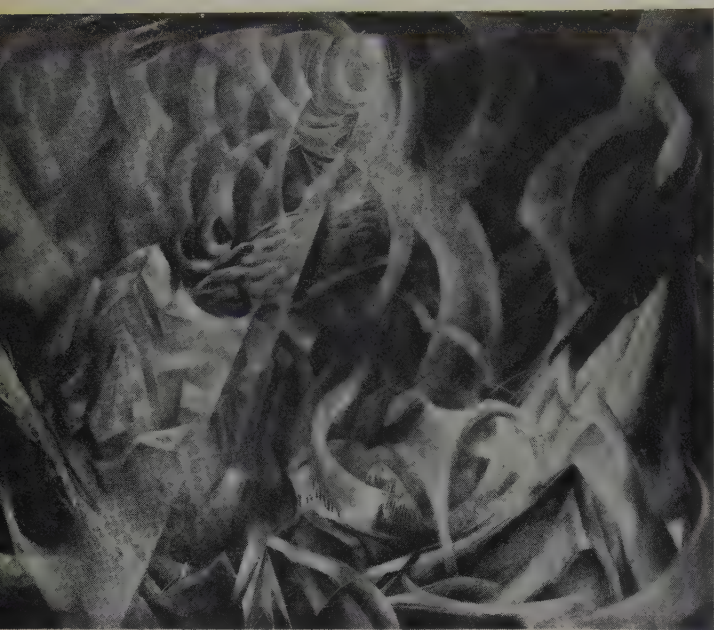
2) ROLOFF BENY: Island Pieta



T. EATON CO. LTD.

- 3) L. A. C. PANTON: Ballet Fog and Rock
- 4) ILLINGWORTH KERR: Flat Country
- 5) HILDA MARQUETTE RUSTON: Mennonite Market

3, 4, 5



T. B. F.

the painters in the area from Ontario's eastern border extending west to the Rockies, we find the identical situation here as in countries with whose art we are most familiar.

At home we expect to understand more readily the painting that is inspired by our own environment, we are inclined to take for granted an ability to visualize ourselves through the forms in which our painters see us.

When our artists present "Our Today" in a more esoteric way; it is apt to be passed over as snobbery in paint, and as sometime happens, is in fact happening today, the artist continues on his way regardless of criticism; it is because he is being done the honour of being classed with Rembrandt, El Greco, Cezanne and the great painters who carried their work to a point not understood in their day. It might be wise to state here that there is no illusion to the effect that we are discussing Canadian counterparts of El Greco, but we are discussing those who devote their talents and their energies to an ideal without fear and with slight concern about public acclaim.

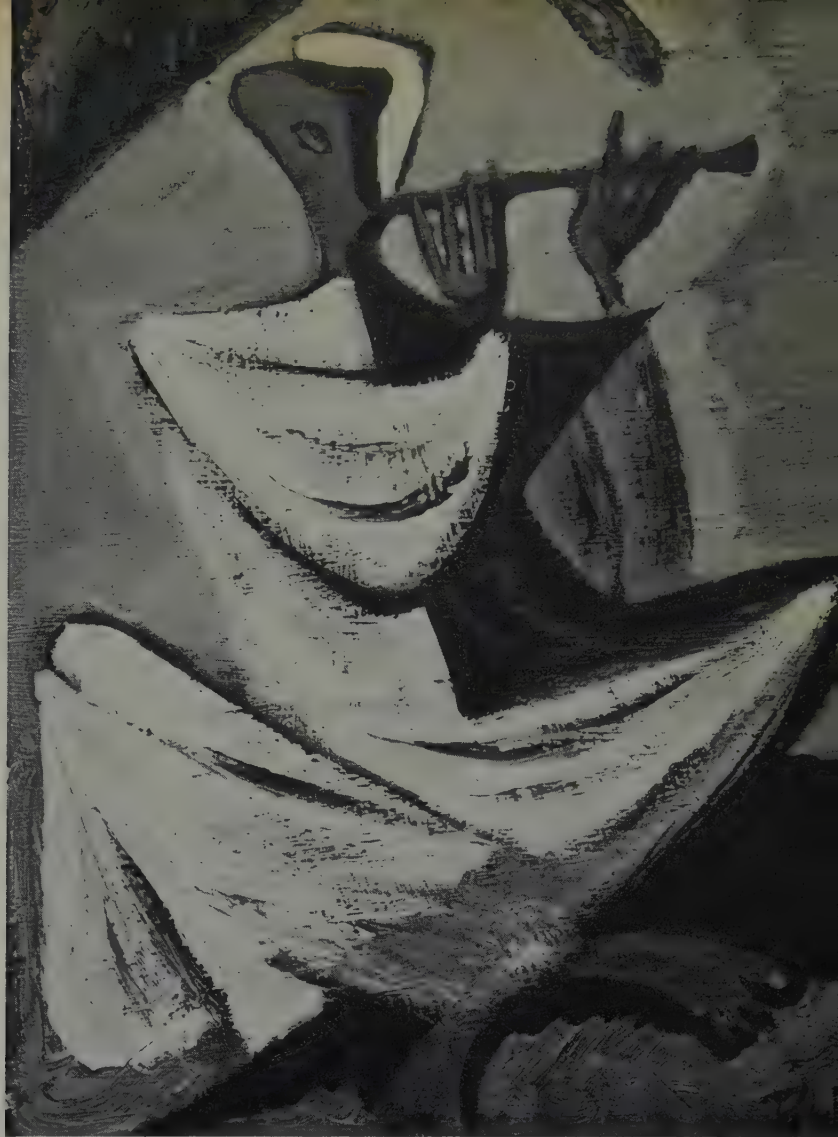
It would be a phenomenal accomplishment to list here the names that will represent, for the future, the accomplishment of this area. Certainly, there should be several, not because there are so many practicing painters, but because a large percentage of them are concentrating their not unconsiderable talents in a workmanlike fashion toward a clearly defined goal. I say "workmanlike" because the Bohemian attitude that so often was used to cover up an indolent existence on the fringe of the arts, in the past, has been replaced by this less romantic, less colourful, but more scientific attitude.

One of the disadvantages of this more carefully considered, less exotic manner of working is that it attracts less attention, supplies less cocktail party small talk, and takes longer to reach the public. Reaching the public, although an extremely dangerous consideration while painting, is ultimately essential. The public make masterpieces. A painting may be potentially great at the moment of completion, but it is only after it has been seen and accepted by thousands of people that *they* eventually place it in the category in which it remains.

A word of thanks is due to a few of the Art dealers who have unselfishly assisted by occasionally holding exhibitions that were predestined to yield less than cost in commissions. Whether the object of showing this more modern work was to bring prestige or was a philanthropic gesture on the part of the dealer is of little importance. The fact remains that in these all too few instances of displaying advanced painting, the dealer deserves credit for having arranged a mutually beneficial meeting between artist and public.

The public have seen very little of the current crop; there have been only a few of the derogatory outbursts that usually precede acceptance and there has been too little time for honest consideration or evaluation.

One opinion only, my own, is that because there is a very sincere effort to advance the quality of Canadian Painting,



6

6) JACK BUSH: Flute Player in Sun

7) R. YORK WILSON: White Figures of Acambay

7



RUSSELL BARFOOT



VIN GENTZEL STUDIOS

8



9

- 8) JOHN MARKELL: Heads
- 9) RON SPICKETT: Hutterites
- 10) MAXWELL BATES: Eastern Parkway, Brooklyn
- 11) WILLIAM PANKO: Logging

and because there is evidence of considerable ability to support the sincerity, and because there is more concern with accomplishment than with kudos; later it will be apparent that significant progress was made in and around 1950.

Other opinions may not be as optimistic; although, in discussing Canadian painting with Americans, it became obvious immediately that the occasional exhibitions seen by them had been insufficient to leave any impression. They were usually agreeably surprised at what they saw and anxious to see more.



I spent a long evening with David Siquieros looking over Kodachromes of a cross-section of Canadian work of all periods. He considered every slide carefully, asked questions about several and then discussed at length the merits and demerits of them as a whole. He felt that technically the work was excellent, that the examples showed unusual ability to handle the various media, but that the work lacked any co-ordinated idea. The Canadian seemed to be looking at the country objectively, making comments on things, painting landscape, or people with no spirit and no national theme. We discussed the similarity of Mexico's position to our own bordering the U.S.A., and the submerging effect of this proximity to a large art active country. He described the Mexicans fight for art recognition and the seven years spent printing propaganda with no time out for painting; he spoke proudly of their ultimate success in gaining sufficient recognition by the people to have a Minister of Fine Arts, and finally recognition in other countries.

It occurred to me that we, at home, have done little toward getting representation in the government; "without which," Siquieros said, "it is impossible for any country to make use of the art it produces, either at home or abroad."

As mentioned earlier, the value of using art for educational purposes is exemplified by the broadening of viewpoint through the circulation of the Group of Seven work. The broadening of viewpoint, contrary to general belief, is reviving the interest in space painting of all periods, and particularly in the early Italian schools.

For a few years we became so suddenly conscious of space that there was no room for nuances; a great deal of experi-

mentation took place with only a vague idea of intention. A lot of abstraction was submitted to exhibitions that had little to offer beyond a disturbing quality, some generated discussion and a closer scrutiny of one's own standards of acceptance. Recently these experimenters have ceased to wander aimlessly; the reasoning and direction that each is making has a related course, a more definite progression.

One painter selects landscape as his subject matter and while still concerned with space adds rhythms, a controlled depth and a more subtle form. Another develops along a figure symbolism direction, with constantly changing content but with a marked plan continually unfolding.

As the space problem gradually is being solved, embellishments are being introduced in the form of texture, colour refinements, calligraphy or other of the elements that form a superstructure to interesting painting. What appeared to have been affectations in the work of Marin, Dufy, or Rouault have long since proven to be very natural personal mannerisms; but it has taken time to recognize this fact. Because many of our more progressive painters are barely

past the formative stage, the realization that their idioms are not affectations will also take time.

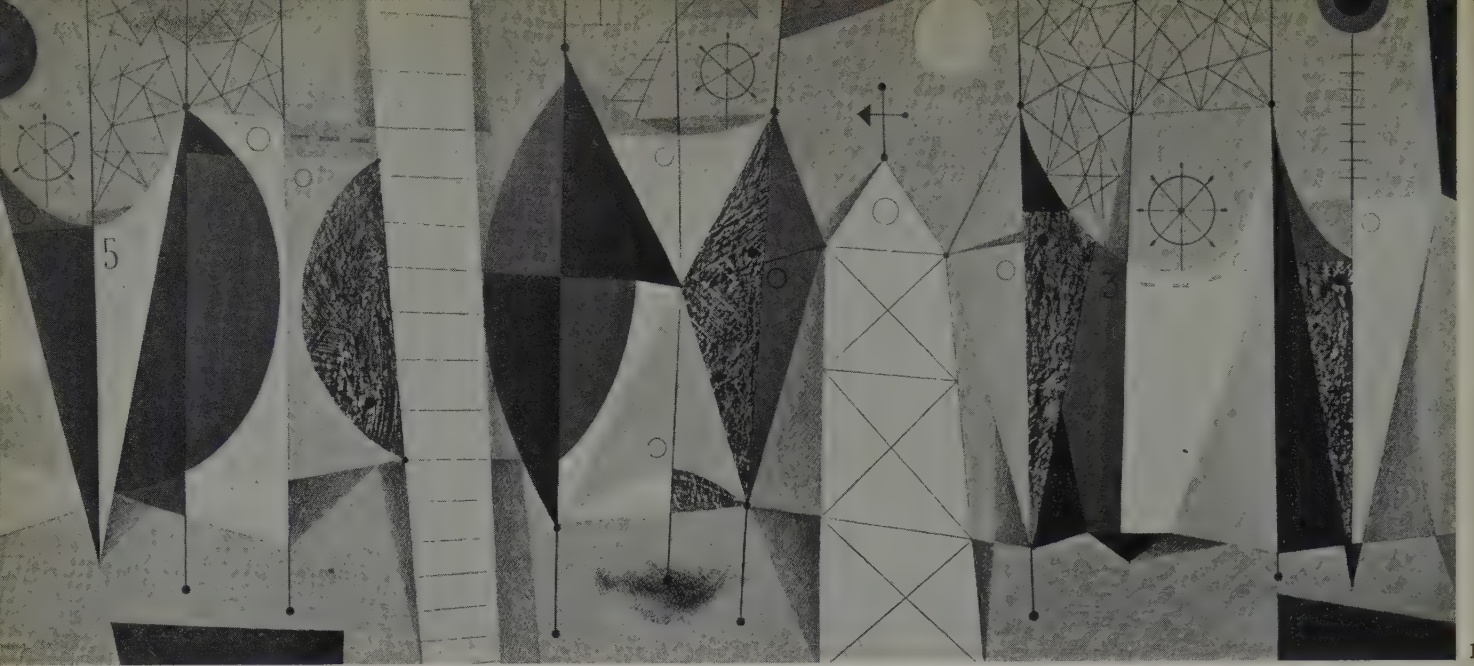
Discussing contemporary work becomes a contemplation of the past, a prediction of the future and an induction of what must be happening at the present time. If we were able to see one composite picture of a year's work, the subtleties of development would be apparent; but that being impossible, it is necessary to compare works a decade apart to appreciate the progress.

It can only be hoped that in 1961 it will be considered an astute observation in 1951 to have said: "In summarizing the review of the Visual Arts in this area, it is encouraging to observe that an increasing number are developing in a more modern direction and that the momentum generated by a small group in the Twenties has been relayed to the creative work of the Fifties, there has been, and is, a definite progression."

The reproductions used include the work of only a few of the painters who are contributing toward this progression.

C. W. BRYANT





RECENT BRITISH COLUMBIA PAINTINGS AND THE CONTEMPORARY TRADITION

J. L. Shadbolt

In the last British Columbia Annual exhibition over two hundred¹ painters submitted entries. The Vancouver School of Art, the official one for the Province, has a day enrolment of one hundred and sixty full-time students and some four hundred evening students. Both the School and the Vancouver Art Gallery run large Saturday morning children's classes. An ample extension programme at the University of BC includes several "paintings for pleasure" classes throughout the province. Several independent art clubs now function regularly in various centres. Both the Art School and the UBC Architectural School have established design workshops which are orienting students in the basic sensory and abstract elements of art. History of art courses operate in both these schools and an extensive lecture programme is offered at the Art Gallery which is anticipating a largely extended programme when its new building opens this summer. A further art centre now operates in Victoria.

Such a full catalogue indicates that this Province is now healthily active in affairs of art; and with this quick reassuring summary this article will assume to have done its duty by statistics so that it may proceed to an assessment of those factors which have influenced our artists towards maturity and quality.

At just what point the varying temperaments of individual creators working independently within a reasonably similar environment find themselves aware of mutual stimulation is a matter for conjecture: and of no particular consequence except that it helps to alleviate the feeling of aloneness which corrodes so many artists in their present

social adjustments. Yet there is sometimes a point in the evolution of such mutual sustainings when the quantitative productions of the several creative artists involved produces a common qualitative change in their work; and it is at this point of combustion that an art movement of consequence might begin.

Such movements are at first only coalescences within the pattern of the larger art fabric of their day. Sometimes, as with folk art, they are self-generating but it is common for them to evolve out of the uniform need of imaginative artists in a local environment to fuse with their own personally won forms the new stresses of whatever is the major contemporary form of their time. The admixture of these general (and thus intellectualized) elements with the more immediately motivated local and personal ones usually produces an initial state of aggravation in which the new ideas are rebelliously fought off, it being eschewed as a sign of weakness to give way to what seems to be a popular high-brow fad in form. In many cases the artists who are most sensitive hold themselves in strictest isolation during these recalcitrant formative stages; yet seeing one another's work periodically in local exhibitions they come to know that their problem is common; and while they may wish to work privately they develop a toleration for their local colleagues against entrenched indifferents or belligerent statisquonians. They may soon find mutual tolerance becoming helpful stimulation and are even willing to share ideas. British Columbia artists are undergoing such a state.

One cannot help feeling that this loose, voluntary asso-

...iation where each is free to float in and out of the com-
 mon ethos, to take or leave with no sense of artistic obliga-
 tion and to maintain an independent critical attitude to one
 another, is a more profitable one than the lets-get-together-
 and-form-a-group variety. Perhaps its greatest virtue is that
 it does not generate in its sharers that violence of partisan-
 ship which is akin to narrowness, but is rather, merely, a
 congenial climate in which variegated growths can flourish.
 Nor is this climate the exclusive prerogative of BC
 painters for there are flourishing also a virile theatre move-
 ment, a most progressive architectural development, a
 strong weaving group, a general increase in ceramic activi-
 ties, a vital architectural development with which the
 painters find themselves particularly sympathetic, a live
 radio workshop, and active writers and musicians. Not
 least, is an awakening social awareness which can give these
 things meaning. We have an audience but, as yet, no market.
 This article will confine its attention to painting.

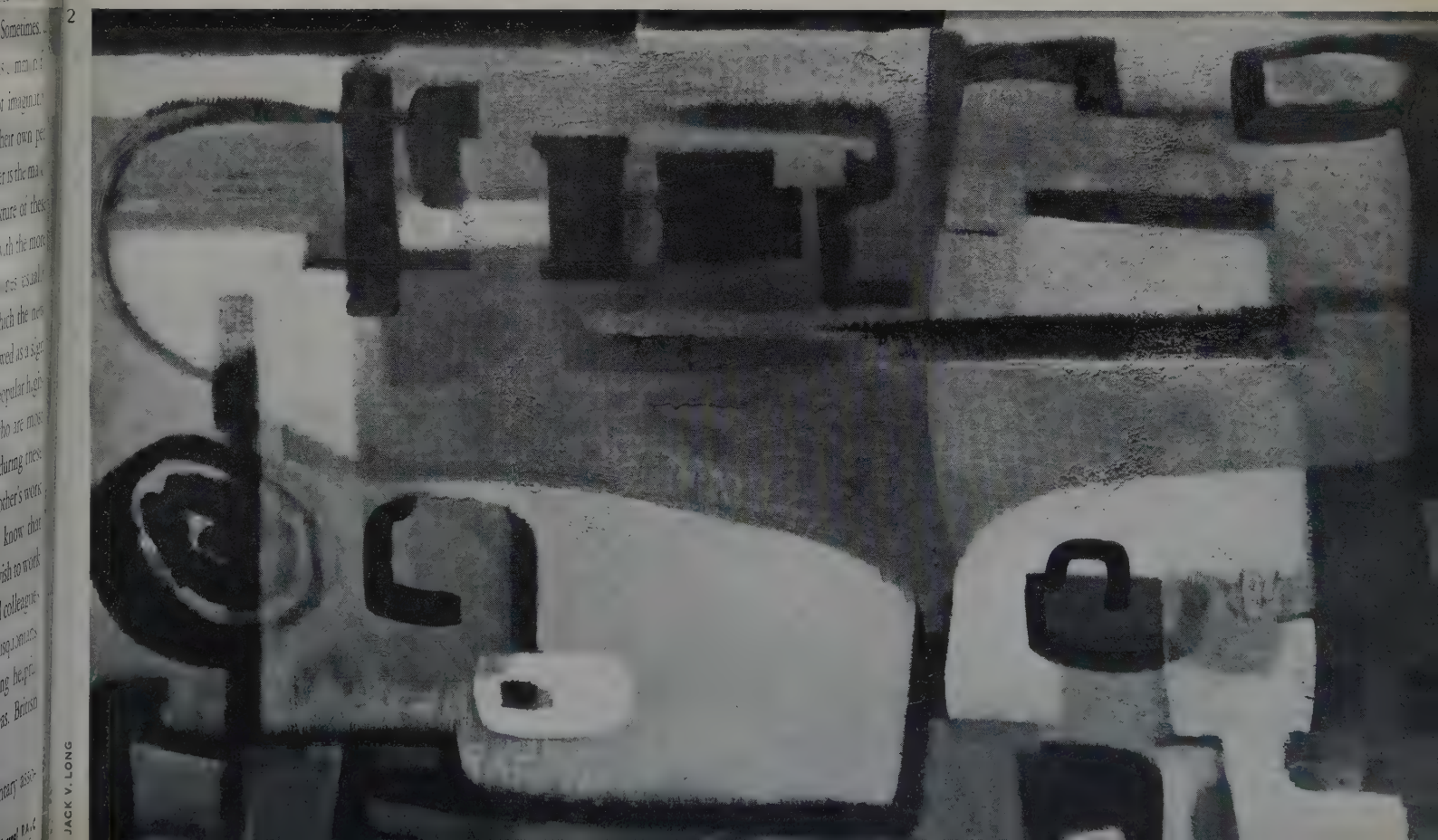
Assuming that he is aware of the idiom of abstraction,
 one would hazard a guess that the factor which puts an artist
 philosophically nearest in touch with the core theme of our
 present period is his intuitive recognition of the picture
 area as a void of solitude across which forms are reaching to
 touch tips in human communion. Their reaching and
 stretching, their gesticulating to attract one another across
 intervening space is the secret paraphrase of our need to
 commune across the vast, uncertain reaches of our spiritual
 insecurity, of our longing to clasp hands in the reassurance
 of a collective belief. This essential meaning of "open form"
 seems to reside in the fact that objects as such, are not entire-

ly sealed off by enclosed contours but rather play in equal
 give-and-take with the negative shapes of the ground that
 are created around and between them — that in their
 convex parts they expand outward toward other objects
 and in their concave parts they receive inward, and some-
 times embrace, the pressures exerted by the negative shapes
 from outside.² To achieve this maximum interdependence
 between positive and negative is the secret of meaningful
 relationships and when this can be achieved consistently
 across the whole picture surface in the light of a major,
 declared pictorial structure the largest implications may
 accrue. This present concept of form tends to lay the stress
 on the side-by-side relationships rather than on the per-
 spective overlapping depth relationships of objects reced-
 ing in normal vision; and under its impetus artists are learn-
 ing to translate from normal vision into terms of the flat
 surface as though, for example, a flower were considered
 after being pressed in a book rather than as growing. One
 kind of life, nature, has been taken out of the object by this
 process, but a new kind of life has entered in. The flower
 has now taken on the abstraction of a remembered and
 contemplated form — not with the horror of a wax flower,
 which still falsely tries to give the illusion of reality, but
 with the more austere beauty of compassionate dissection.

To be aware of this idiomatic translation from nature
 to the present terms of our abstraction is what makes an
 artist philosophically valid for us and from then on his
 stature depends on his capacity to re-humanize this equation
 by moving back to nature through its formal restrictions —
 for each generation has to learn again the bitter paradox
 of how to depart from nature only to return to it — to
 move between life and the intellectual form of its time.

(1) B. C. BINNING: Seaside Façade, 1950
 (National Gallery of Canada)

(2) LIONEL THOMAS: Oil, 1951





3) J. L. SHADBOLT: *White Forms for Winter*, 1950

4) JERRY BRUSBERG: *Oil*, 1951

Now, since the delineation of full volume contains at once the greatest implication of actuality and the most complete intellectualization of concept, it is suggested that the "return to life" through the demands of our present form is indexed by the ability to imply the complexities of depth and bulk without violating the flat picture plane. Slowly we are increasing this demand upon our serious artists, and it is those who have compensated for our loss of actual volume by the tangible push-and-pull of color volumes in space whose emotional dimension is quite beyond mere patterning or surface design. For volume is a formal ingredient indispensable to an implied larger reality.

There is, too, a new psychological ingredient to be mastered in our contemporary pictorial design. Now that foreground, middle distance and distance have vanished into the impersonal timelessness of the picture plane the emphasis is shifted onto how much vertical or lateral space one can induce between top and bottom or between the two sides of the picture and how much dramatic meaning or symbolic portent one can induce between above and below, or between left and right, conceiving the centre area (and forms) of the canvas as protagonist between these forces. Whether forms climb from the region below to the region above in this space world, whether they sit squarely and boldly across the face of the canvas, stretching the space horizontally, or whether they are the seismic crackle of a

Mark Tobey's white writing across the grey internal silence, they convey a dramatic response to space. Each personal variant of open form, whether the forms send out their snarling angular dynamics to breach the space and violently grasp at other forms or whether the blind forms approach gingerly across the open void with slender feelers exposed for tremors from other friendly or hostile forms, whether they dance or throb or cling flat to the impervious surface, they are the index of the deep personal reaction to this fundamental equation — forms in relation to space equals man in relation to society. One observes that those who are intimately involved see the world as a microcosm and an endless cross sectional process; whilst those who are detached seem to view their formal drama from a greater distance as elements organized toward a definite climactic structure.

It seems safe to suggest that the least successful attainments just now are those of violent approach. The nature of our balance today is not one of confident externality and healthy assurance, but rather of hesitant uncertainty and, at best, intellectual humility and quiet hope in the dim-out. Concepts, then, under these conditions, will necessarily tend to be enigmatic, intimate, nostalgic and exploratory, rather than robust and objective. They would tend, too, to be non-figurative since only the most hardy, with the courage, say, of the late Max Beckmann, could dare to view the human figure face-on. On the American scene Ben Shahn is this rarity; also rare in Canada are interpretations of the figure,

is distinct from seeing the figure merely in happy balance with its surroundings. However, in many cases, the most sensitive observers will try to imply the figure through other forms. Perhaps it is this ever-present implication of what is lacking which makes the most persistent overtone of contemporary painting a disturbing loneliness. This is offset, in more lyric temperaments, by an atavistic nostalgia for primal contact, revealed through glyphic fragments of age-worn beauty, as in Nicholson or Gottlieb, or in the mysterious "nature presences" of Baziotes, Stamos, Moore and Sutherland. There seems now to be a preponderant return to nature moods as the key area of experience through which one can get back into touch with reality.

The foregoing personal observations may serve as a rough projection of the artist's larger present scene. It may help us to narrow into closer focus British Columbia's present painters: for it is thought that the true index of their worthwhileness, in terms other than merely local, consists in their subtle awareness of the general tradition of their own time.

It may be noted that BC artists have two conditions for a fruitful development: a free-wheeling, spontaneous, local group stimulation and a common alertness to the general formal equivalents of their time. Within this larger awareness, and keeping any adjustments to it in vital ferment, is a healthy split between the detached "purists" and the more "emotive" temperaments; and added to it the tonic presence of a basic group, and younger generation, trained on the Cézannesque approach to landscape.

In any true assessment we must resist the temptation of supposing that the artist who most obviously expresses "contemporary form" is necessarily the real artist, since, in the latter, outside influences are usually so personally assimilated into the complexities of a mature style as to be no longer casually visible.

In the final analysis our artists of extensive meaning are those whose work can evoke the maximum number of overtones — who can appeal to our experience on several levels,

from the sensuous on up to the highest spiritual values. It is probable that these higher levels are achieved only by an act of poetry; and it seems not unreasonable to surmise that poetry is not possible without an image: so that we might, if we cared to weigh them up, find our artists of most maturity in those rare few who have so far mastered the abstract idiom of our time that they can safely extend it towards an image. It is the poetically realized image which has ultimate expansion onto the talismanic level as a polar portent of the stability we are all seeking, — something out of the flux of process that is concrete enough to hold onto — yet not specifically an object: since, for us, it is "what happens between" objects that counts. In short, it is the symbolic picture structure itself which must become our image.

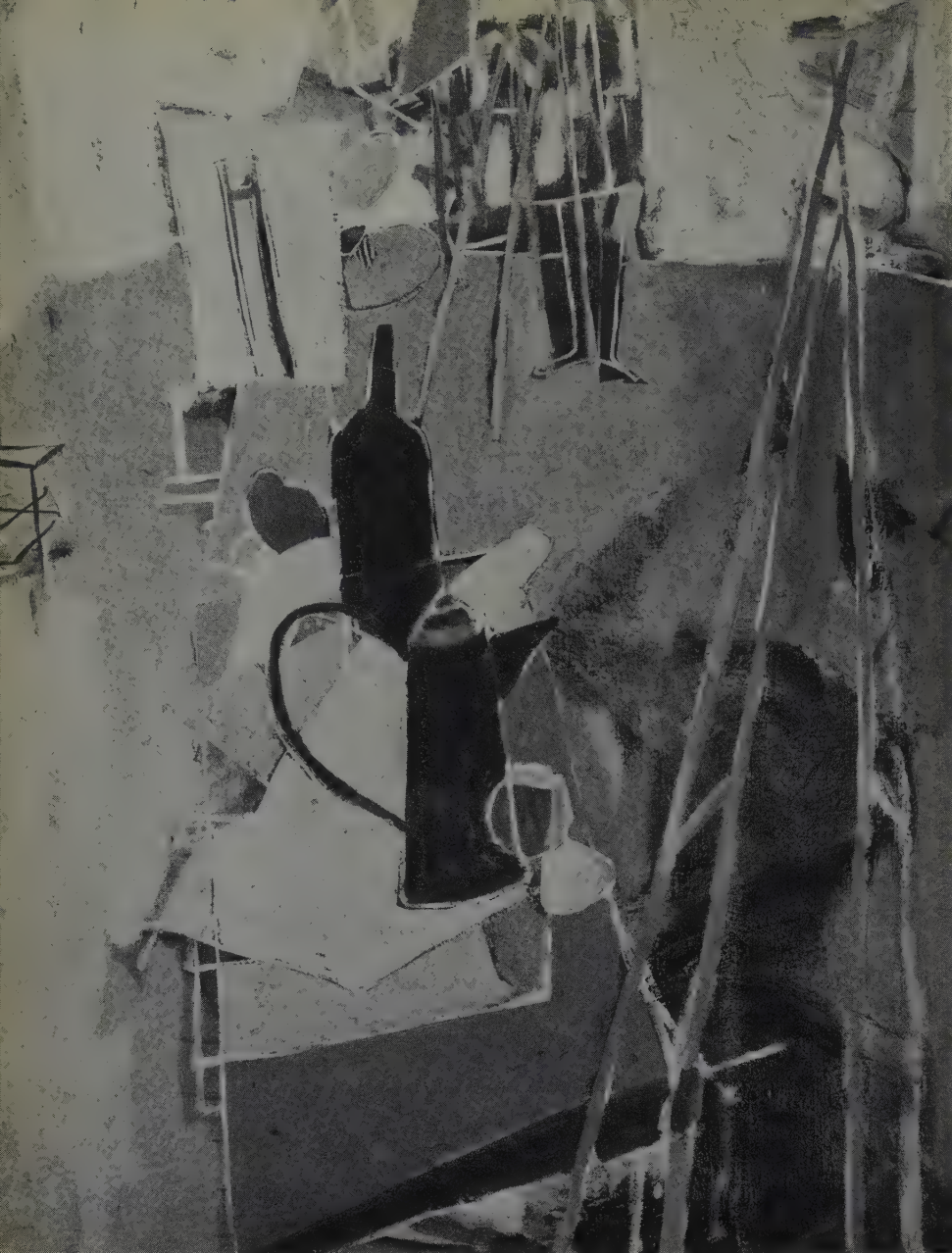
Reproduced are some examples from last year's BC paintings of consequence. Any attempt to claim finality for such a selection of works or artists would be ridiculous. These were frankly selected against the preceding basis for discussion, to be assessed for himself by the reader.

The purist attitude has found its most consistent BC exponents in Lawren Harris and B. C. Binning, both of whom are too well known to require lengthy discussion here. Harris' form is completely non-objective, all reference to identities in nature being subdued in favor of untainted spiritual concentration. Binning's have less of the spiritual in favor of the clean therapy of a Mondrian-like fusion of pure formal values with the architectural concept of structure. The later Harris pictures, shifting from their geometric basis, impress one with the attempt to find a looser lyrical freedom; but they seem more externally motivated by the free curvilinear release than by any new urgency which provoked them since the pigmentation has not followed suit but still tends to be dry and cold. In the Binnings the experimental technique and the dexterity of pin-point balances are playing an increasing role. One surmises that any extreme form in art is both its own strength and its own weakness. The gain, in purism, is clarity and serenity; the risk is immaculate conception.

4



JACK V. LONG



BOTH BY PETER VARLEY

5

BC has two other consistent abstractionists, Lionel Thomas and Jerry Brusberg, both of whom have come under the spell of Mark Rothko and both of whom employ many of his rectangular progressions of floating color and, like him, obliterate the figurative image; yet Thomas, who is a consummate craftsman of color-space and finely sensuous textures, is nevertheless often drawn into swooning identification with nature with resultant radiant spatial vapors that are at times "generated" rather than attached to the hard core of his real experience and thus produce an aura of unresolved sentimentality.

Brusberg has been our year's most controversial new painter. His predilection is to pursue his vertical-horizontal variations in black, white and grey-brown as an unending process of division and progression across enormous surfaces rather than toward a proscribed culminative structure. In a Brusberg canvas it is as though rectangular sheets of metal and red or black wires were buried under a thick coating of tar and plaster and were struggling desperately to free themselves from the suction of this turgid medium toward the tug of some huge external magnet. They convey something of the same physical frustration of his American

counterpart, Jackson Pollock but without the latter's electric tingle that relieves our tension. Only recently, in Brusberg, have areas of clear space begun to appear.

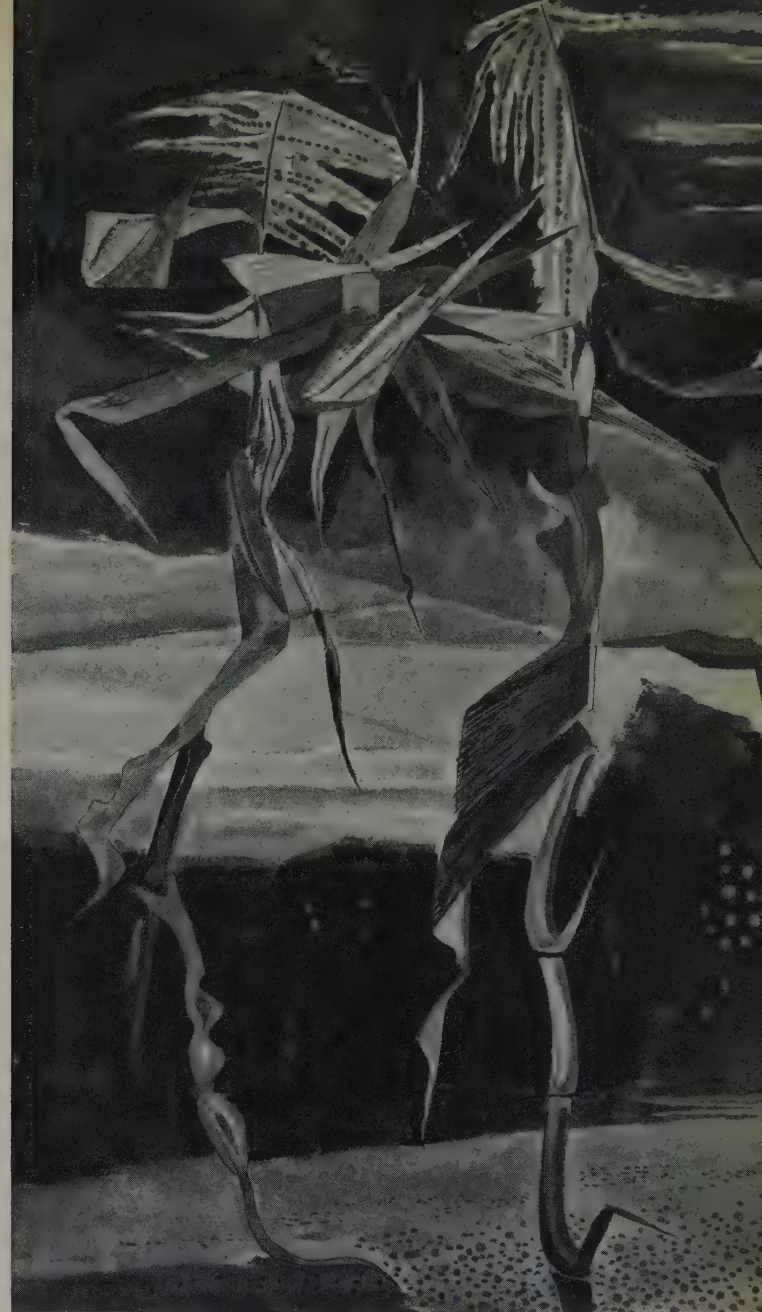
Our only other predominantly abstract painter is the writer in whose recent work there has frequently been noted a similar preference for symbolized imagery to that of Graham Sutherland and the American Arshile Gorky. In any case, the starting point is the same abstract paraphrase of an intense nature mood. The stake is for maximum associative overtones, the risk is melodrama.

Closely allied to this same need for an image, only reaching for it through an exquisite lyricism, are the superbly tonal recent watercolors of Bruno Bobak, exuding their splendid light in Wordsworthian solitude. The themes are plant forms magnified into tall scale.

Our significant figure painters at present are Donald Jarvis, Molly Bobak, James MacDonald and Peter Aspell. All have considerable draftsmanly power; but in the writer's opinion the first two are more successful creatively than the latter two. MacDonald attempts to equate the figure with the industrial background but the painting is turgid and the forms in the figure, especially in the faces, are

MOLLY BOBAK: *The Studio*, 1951

BRUNO BOBAK: *Cornstalks*, 1951



human and not of the same essence as the more abstracted buildings behind. Aspell's true affinity, although he has a passion for the early Italians, is with the German and Flemish emphasis on the psychological expressiveness of the human figure — with intense local color and clear nervy contour. He is the natural portraitist, his real weakness, however, being a difficulty in reconciling his volumetric figures with the surface structure of his whole canvas. Recently, flatter rectangles are appearing behind his figures which in turn are stretched out more across the picture field. This is a sign of his attack on his own weakness. Last winter he painted a large crucifixion.

Donald Jarvis has produced what would seem to be some of the loneliest pictures painted anywhere today. In his canvases rimed with a grey frost of nostalgia, his figures stand in frozen private silence. For a time, after his return from Hoffman's School in NY, they moved down silent streets like sightless dream-planet visitors, with peculiar antennae sending out vibrations, passing one another in solitude until a reciprocal wave-length told of the advance of a friendly stranger. The friendly collected in dumb groups of two or three on street corners with gaunt pavements. In his present canvases they stand alone in the shadows, usually on a winter hill above the edge of the town, waiting. The form, in these moving canvases, is often monotonously tense and angular, the color never quite resolved between local impact and atmospheric glow and the landscape is only recently reconciled to the abstraction in the figures (the reverse of MacDonald's problem); but these concepts are moving steadily toward fusion into a

true, provocative and comprehensive form. The Jarvis notebooks and watercolors contain works of real inventiveness and great lyric power.

Our other most inventive figure artist is Molly Bobak who has an incredible perception of exact characterization, a sense for visual wit and a natural delight in the substance of her medium. For the past two years she has struggled to free herself from a tendency to habitually gross caricature and has been through a self-enforced phase of abstract discipline, emerging triumphantly with all the essential ingredients of her commentative alertness plus a new, tangy resonance of clear independent color flashings, inventive linear arabesques and textural surprises that give her work greatly extended meaning. She was recently in France looking at painting all over again.

Among the less outwardly experimental artists of BC are certain quietly persistent painters whose works show increasing subtlety and sureness. They stem largely from post-impressionist sources, notably from Cézanne, such as in the fragile, flaked watercolors of Joan Boyd and the broad planular impasto and fractured light in the canvases of Bruce Boyd. Another artist, who derives undying pleasures



VANCOUVER SCHOOL BOARD

7



VANCOUVER SCHOOL BOARD

8



JACK V. LONG

9

- 7) JESSIE WEBB: A Summer Still Life, 1951
- 8) PETER VARLEY: Vine and Leaf Forms, 1950
- 9) BRUCE BOYD: River Landscape, 1951
- 10) PETER ASPELL: Girl in a Tapestryed Chair, 1951
- 11) DONALD JARVIS: Figure, 1951



10

from the graphic mediums and whose recent drawings, done during and after a stay in England, are full of substance and poetry, is Alistair Bell. Knowledgeable and thorough, he advances slowly, deceptively conservative, yet always alive with everyday poetry as in his recent watercolours.

Still another of these reassuring spirits is Edward Hughes, working in and around Victoria. Virtually a folk-painter, devoted with fanatical intensity to the every day detail of suburban landscape, his craftsmanly, elaborate canvases have the idyllic sobriety of a Rousseau. They capture, as no one else has done here, and perhaps as only the Quebec country painters do in Canada, the exact flavor of a locale — of our Coast rocks, trees and houses along the water's edge.

We have two exuberant watercolour mannerists in Elizabeth and Fred Amess whose unproblematic, Chinese-like essays in this medium are a pleasant, if unchallenging, relaxation.

In all these, there is no such thing as a regionalist attitude in BC painting and no bondage to a past tradition, such as the hypnosis even yet exerted by the Group of Seven concept



of epic landscape. There is no proclamation by either the conservatively assured or the experimentally intellectualized. Only the academics still lament; but those freely associated with the two loose creative tendencies here, the abstract and the post-impressionist, each personally realize that what we need is art, not factions, and creating rather than arguing.

¹A list of the artists exhibiting regularly in BC would include the following names: B. C. Binning, P. Cowley-Brown, Bruno Bobak, Molly Bobak, Jerry Brusberg, Stanley Brunst, Alistair Bell, Bruce Boyd, Joan Boyd, Jane Billaux, Nesta Bowen-Horne, Gladys Ewen, Bess Harris, Lawren Harris, Edward Hughes, Harry Crumplin, Robert Alexander, Bessie Fry, Melita Aitken, James MacDonald, Donald Jarvis, Joe Plaskett, Gordon Smith, W. P. Weston, Paul Rand, Leon Manuel, Marian Morham, Gordon Kit-Thorne, Irene Reid, Pamela Regan, Vera Mortimer-Lamb, A. L. Stevenson, Beatrice Lennie and Maisie Robertson (sculptors), P. Ustinov, L. Petley-Jones, M. Godfrey, Orville Fisher, Fred Amess, Elizabeth Amess, Patricia Le Lisle Parker, Dorothy Bell, Jessie Faunt, Mildred Valley Thornton, Denton Burgess, Helen West, Charles Scott, Harry Hood, Eric Leowe, Alec Colton, Marjorie Robertson (Sculptor), Gerald Tyler; and such younger exhibitors as Peter Varley, Newton Bates, Claire McDonald, Rolf Blakstad, (this year's winner of the Emily Carr scholarship) Jessie Webb, Wm. Hardman, and Gordon Caruso.

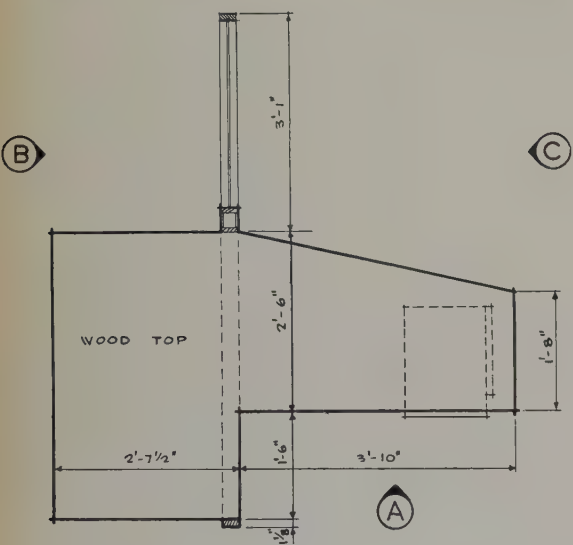
²The "open form" principle of relationship in painting is paralleled by "free association" in literature and "space articulation" in modern architecture etc. It is not only a way of relating forms but is an assistance in generating their spontaneous originality since the forms evolve not entirely by pre-conception but grow by virtue of adjustments to their negative surrounding spaces, just as in free association ideas suggest further ideas.



RECEPTION

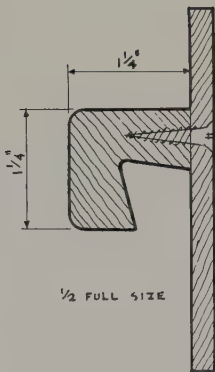


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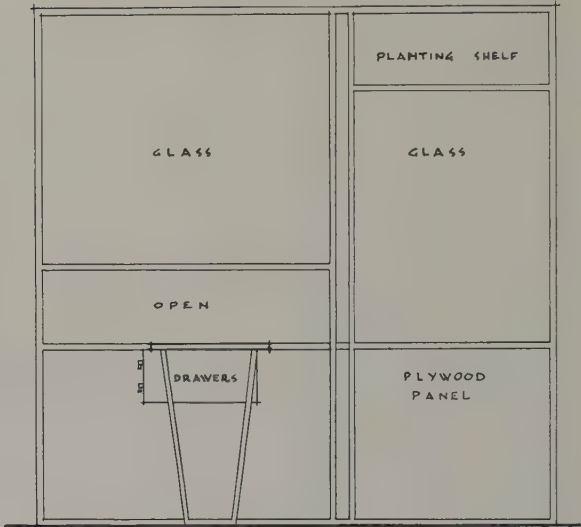


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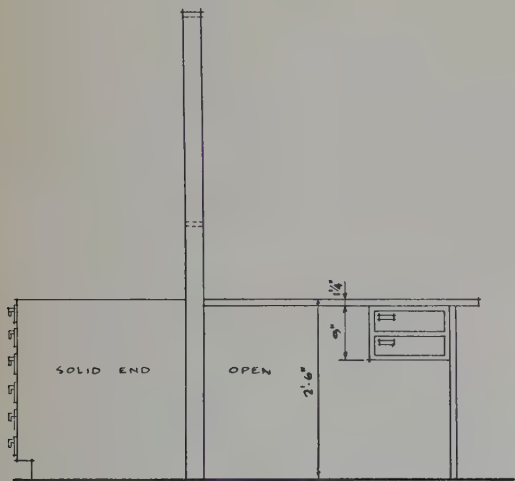
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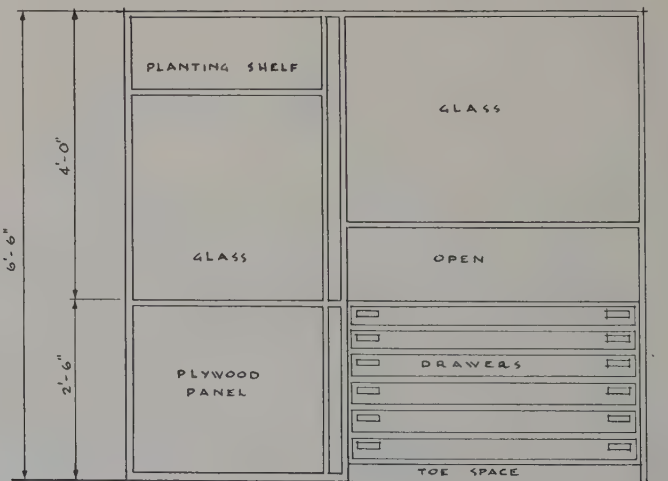


ELEVATION 'C'



ELEVATION 'A'

SCALE $\frac{3}{8}'' = 1'-0''$



ELEVATION 'B'

RECEPTION DESK

OFFICE OF L.E. VENCHIARUTTI ARCHITECT

VENCHIARUTTI & VENCHIARUTTI
ARCHITECTS TORONTO

NEWS FROM THE INSTITUTE

The Institute has taken another step forward by the appointment of Mr Cyril J. G. Carroll to the post of Secretary and Executive Assistant to the President. The appointment, effective at the New Year, will be hailed with satisfaction by all Past Presidents who have doubled as President and General Manager during their terms of office. Not less should it be welcomed by the members at large as evidence of the growing importance of the Institute, and of the desire of the Council to develop the Executive functions of the Institute to the maximum benefit of the profession and the public.

The appointment does not mean that we shall lose the services of Miss Mary Bilton, whose zeal and loyalty on our behalf have been of the highest order. Nominally retiring as Secretary, Miss Bilton will continue to serve with the same enthusiasm as Mr Carroll's assistant, even without benefit of title.

"Cy" Carroll is a man midway between the forties and fifties and a native of Ottawa, where he received his early education. In 1927 he graduated from the School of Architecture of the University of Toronto with the degree of Bachelor of Architecture. He is also a graduate of the Ontario College of Education, and in the 30's taught on matters relevant to design and construction in the Ottawa Technical High School.

He entered the R.C.A.F. in 1940 as Staff Officer in the Directorate of Works and Buildings at Headquarters, where his activity centred on planning and construction of buildings for the Commonwealth Air Training Plan. Later he was engaged on constructional aspects of Defence on the East and West Coast.

His post-war engagements include four years with the Mechanical Engineering Division of the National Research Council on an atomic energy project. So far as was consistent with the interruptions above enumerated, he has engaged in private practice in Ottawa.

Mr Carroll resides at Rockcliffe Park with his gracious wife and family of four, in a house of his own design and largely of his own building.

The appointment of Mr Carroll is linked with the transfer of the Institute office to Ottawa, a change which will



be made as soon as suitable quarters can be found.

It is the hope of Council that the new arrangements will lead to more wide-spread participation by the members in the Executive Council of the Institute.

J. Roxburgh Smith

ANNOUNCING THE WINNING OF A SCHOLARSHIP

It is a pleasure to report that Benoit Joseph Begin of Trois Rivières, Quebec, has won a scholarship which entitles him to enrolment for advanced study in a Netherlands university during the academic year 1951-52.

The following were some of the conditions which governed the award of this scholarship offered by the Netherlands Government:

1. The Scholarship was applicable only to students of architecture, art history, and hydro-engineering.
2. Applications were limited to post-graduate students in the above fields, that is to say, students in possession of a professional diploma in engineering or architecture, or having a Master's or Licentiate Degree in art history.
3. Preliminary screening of the applications was made at the request of the Ambassador of the Netherlands, by the three Canadian Associations which had been acquainted with this offer: the National Conference of Canadian Universities, the Canadian Arts Council, and The Royal Architectural Institute.
4. A recommendation, bearing the names of the three best candidates was to be forwarded to The Netherlands Embassy, with supporting documents, by each of these three Associations.
5. The Netherlands Embassy in Canada was to select the winner from the candidates whose names were submitted by the Associations.

We have every reason to believe that Mr Begin is eminently worthy of this scholarship. The documents presented by him when he applied for the scholarship indicated a talented, cultured and industrious student of architecture and related subjects. One of his documents was a 250-page Thesis offered to Cornell University for a degree in Master of Town Planning. He took for his subject a comprehensive Master Plan Study of his native city, Trois Rivières, covering the history, population, analysis of social, political and economic conditions, and many other aspects of this rapidly-growing "ville" on the St Lawrence.

By the time the JOURNAL is in your hands, Mr Begin will have landed on Netherlands soil — with financial provision for a stay of ten months. We do not know if he has ever visited that country; nor how he will fare with the language. At his age, he will no doubt pick it up quickly. It may be taken for granted that he will receive proper guidance and be given every opportunity to observe and

study all that is best in architecture, broad planning and general culture. Coming from a land which gives almost unbridled license to property owners and speculative builders, he will no doubt observe, among other things, how a disciplined people, in submitting to control of street architecture and similar regulations, gain so much more than they give.

So far as we know, this is the first scholarship of its kind offered to Canadian citizens by a foreign country. We hope it will be repeated annually. If the Canadian Government sees fits to offer similar scholarships to Netherlands nationals, the way will be opened for closer cultural ties between the two countries and added benefits for the individuals selected.

We wish Mr Begin every success, and hope that when he is settled he will write us a letter telling us of his experience and impressions.

Harold Lawson,
Honorary Secretary, RAIC

APPOINTMENT

Mr Eric R. Arthur (F) has been appointed Corresponding Member for Canada of the International Committee on Monuments, Artistic and Historic sites and Archaeological Excavations under UNESCO.

ALBERTA

In publications both of an architectural and of a more popular nature much has recently appeared regarding the deplorable general appearance of modern cities throughout the world. So general has this condition become that the ordinary citizen, not knowing of anything better, accepts the situation as one of the necessities of city life, or perhaps does not even realize it as an evil condition at all. Architects, on their part, feel that they cannot do much about it beyond seeing to it that those items with which each is commissioned are well designed and carried out. This has little effect upon the general scene. It may be said that this business is definitely the sphere of the town planner. This is probably true in theory. But in practice town planners seldom plan whole cities and, when they do so, it may turn out that, as in the case of Canberra, a garden without a city is the result. The responsibility for the appearance of a city rests definitely upon the community, not on this or that profession, just as good law results from the character of the community, not from the skill of lawyers, much as that skill may help.

The publications above referred to have in recent years succeeded to a considerable extent in creating at least a beginning of community consciousness of responsibility for the surrounding physical appearance. Although the matter goes far beyond the sphere of architects alone, they too have an important part to play. This they are doing in the case of the rebuilding of war-destroyed towns and in the creation of new towns. Looking at plans for some of these one may see how uneconomical is the mess into which older cities have grown. Some instances of the economies that may be effected are well worth the study of architects. To refer to just one instance, we may consider a single city block of stores and office buildings and note some of these economies.

In such a block of, say 500 to 550 feet in length and 150

feet in depth there may be, for access to the upper floors, three or four convenient and spacious stairways and entrance halls instead of a pokey entrance and a difficult stair to each of perhaps twenty separate properties. Ample washrooms for each sex may be grouped near the stairs and elevators, thus doing away with the many awkward, make-shift contrivances that usually mess up these buildings with much expensive and unsightly plumbing. Similar simplicity and efficiency may be applied to heating and electrical installations. Even if it be found desirable to compartment the building for safety from fire or other reason, access may be maintained from end to end of the block to the great convenience of business. The number of cross walls required will be greatly reduced. With all staircases fireproof a multitude of perilous fire-escapes will be dispensed with.

In most of our cities, though not in the province of Quebec, it is necessary for each owner to build his own side walls. Besides being wasteful of space these are generally expensive owing to the required provisions for unequally loaded footings. When one heating system serves a whole block a large amount of cellar space is gained and, where coal is the fuel, the freedom from handling coal and ashes reduces labour and eliminates much dirt. In fact the whole management is simplified including cleaning, painting, handling of storm sashes, postal collection and distribution, trash disposal, etc.

At the street level small retail stores may be required. The advantages of through communication is not wanted. The accommodation is more self-contained and individual. There will be more cellar accommodation. Individuality of appearance is prized by storekeepers. This may be exercised within a controlled general frame work, greatly to the advantage of the general appearance which is normally destroyed through the want of just some such restraint.

A general external design becomes a possibility. This may be carried out in a progressive manner. At first only two storeys may be required. If and when demand for more accommodation arises, height may be added in a manner which although producing irregularity, yet such irregularity, having been foreseen and provided for, can lend variety without the absurd discords that jar us under present conditions.

In these and many other instances we may find suggestions which, if we cannot apply them in their entirety may furnish direction in the regeneration of those decayed central areas which most call for rebuilding for their economic restitution and is one of the problems that faces us in our rag-tag cities.

Cecil S. Burgess

ONTARIO

The 62nd Annual Convention of the OAA will be held at the Royal York Hotel, Toronto, Friday and Saturday, January 18 and 19, 1952. Mr Frank Newton is Chairman of the Committee on Arrangements.

Some programme highlights follow:

Exhibitions:

Exhibition of New Building Materials and Techniques. Forty-five firms will participate. This is the same sized show as last year.

Architectural Renderings. Response indicates high degree of interest on part of members. Wide variety of tech-

niques will be featured.

Seminars:

Top flight speakers will lead discussion on matters of current and practical interest.

Business Session and General Discussion:

Ample time will be allowed for discussion by the Members at large of the many important matters being dealt with by the Council and Committees of the Association.

Tours:

Conducted tour through the new Bank of Nova Scotia building, Toronto.

The Ladies:

A special programme of entertainment is being arranged for the ladies.

In addition to the special programme, ladies are invited to the Toronto Chapter Luncheon, Friday, January 18th, and to the President's Reception and Annual Dinner, Saturday evening, January 19th.

Other Features:

Luncheon on Friday, January 18th, at which the Members and their wives will be guests of the Toronto Chapter.

Cocktail Party, Buffet Supper and Entertainment on Friday evening, January 18th.

President's Reception: Saturday, January 19th.

Annual Dinner: Saturday, January 19th (Black tie).

John Caulfield Smith

NOTICE

It is the intention of the Editorial Board to do an issue on School Building in April. In the material presented at that time will be the result of the work of the OAA Planning Committee. This Committee worked with officials in the Ontario Department of Education and produced some diagrammatic drawings of specialized rooms in the Secondary Schools. These drawings should be invaluable to architects interested in school building, and this prior notice is included in the JOURNAL for those who might wish to obtain copies in advance of publication in the JOURNAL.

CONTRIBUTORS TO THIS ISSUE

Robert Ayre, who is known throughout Canada for his writing on art, contributes a weekly column to the MONTREAL DAILY STAR and is joint editor of the quarterly CANADIAN ART. He is manager of the Reports Branch of the Public Relations' Department, Canadian National Railways at System headquarters.

J. L. Shadbolt is a member of the staff of the Vancouver School of Art. He has studied in London, Paris and New York, has exhibited widely in Canadian exhibitions and two years ago held his first American one-man show in New York. Connected for many years with art education, he has been a frequent lecturer on the nature and problems of contemporary art and is the author of several critical articles in the same field. While in the Armed Services, he was for a time the acting administration officer for the Canadian Army War Artists. His work is represented in the National, Toronto, Hamilton and Vancouver Art Galleries and several private collections.

Clair Stewart, Art Director, Rolph Clark Stone Limited. Born in Western Canada, spent early years in the East, graduating from The Ontario College of Art in 1931. Moved to London, England, for further schooling, and worked in London for a number of years. Returned to Canada, joined MacLaren and McCaul Limited. Spent the war years with the RCAF. Joined Rolph Clark Stone Limited in 1946. Chairman, Canadian Package Resign Committee; Director, Association of Canadian Industrial Designers; Vice-President, Art Director's Club, Toronto.

R. York Wilson, RCA, OSA, was born in Toronto 1907. Has painted throughout Canada including the Arctic and recently in Mexico. His painting over the last ten years has varied between landscape, satire, ballet and other figure subjects. Elected a member of the Ontario Society of Artists in 1942, he became President in 1945; in the same year was elected an Associate of the Royal Canadian Academy and a full Academician in 1948. Mr Wilson has twice received the J. W. L. Forster award 1945 and 1951. He is represented in collections in Canada, USA, France, England and Mexico.

BOOK REVIEW

HOSPITALS—INTEGRATED DESIGN by Isadore Rosenfield
Progressive Architecture Library, Reinhold Publishing Company, New York, \$15.

The policy of the publishers and the author is to never let this book become obsolete and they agreed to make revisions every 5 years. The first printing was exhausted in two and one half years and this second edition takes care of the many advances in hospital planning which occurred during that period. It is this alertness to all hospital conditions which makes this work of value.

This book can be considered as a complete reference work on hospitals. All aspects of the hospital problem have been covered in detail from the selection of an architect; through the site requirements, the planning and construction of the nursing unit, the operating department and all ancillary service facilities; through the value of daylighting and the principles to be used with artificial lighting; through the details and finishes, which not only describes the materials, but tells how they should be used and gives the results of questionnaires sent to architects and administrators; to costs of hospital construction at different times and in different places, giving the square foot cost, the cubic foot cost and other relative information.

In the compilation of this amazing reference book nothing seems to have been too much trouble, the drawings are excellent, the reproductions are good, and complete general and illustration indexes are included.

This book with its well designed pages, its excellent type setting and its good paper has been written by one of the top ranking hospital architects who has devoted his whole professional career to hospital planning.

It should be in every architect's office.

L. E. Shore

JOURNAL, R. A. I. C. INDEX

VOLUME 28, 1951

LITERARY CONTRIBUTIONS

Aesthetics

- Architecture and our New World, *A. MacKenzie James* Oct. p. 307
 Community Aesthetics, *Eric W. Thrift* Feb. p. 23
 Head, Heart and Hand, *Richard Guyatt* Oct. p. 304
 Only Half an Architecture, *Hart Massey* Sept. p. 257

Art (Special Issue)

- December
 Canada Advertises, *Clair Stewart* Dec. p. 359
 From Ontario's Eastern Border to the Rockies, *York Wilson* Dec. p. 370
 Montreal and Points East, *Robert Ayre* Dec. p. 362
 Recent British Columbia Paintings and the Contemporary Tradition, *J. L. Shadbolt* Dec. p. 376

Book Reviews

- Design Fundamentals, *John A. Russell* June p. 191
 Hospitals, Integrated Design, *L. E. Shore* Dec. p. 387
 Motion Picture Theatre Planning and Upkeep, *Henry E. Greenspoon* July p. 216
 Temperature and Human Life, *E. A. Allcut* Feb. p. 46

Buildings

- The Bank of Nova Scotia Building, Toronto, Ont. (Special Issue) November
 The Bank of Nova Scotia Building, Toronto, Ont., *A. S. Mathers* Nov. p. 317
 Mechanical and Electrical Plant, *Karel R. Rybka* Nov. p. 338
 Outline of Structure, *Clare D. Carruthers* Nov. p. 344
 Bell Telephone Building in Canada (Special Issue) October
 The Modern Telephone Building, *F. J. Macnab* Oct. p. 291
 Seventy Years of Progress, *F. J. Macnab* Oct. p. 281
 Reorganized Church of Jesus Christ of Latter Day Saints, Midland, Mich., *Alden B. Dow, A.I.A.* July p. 202
 The Hospital for Sick Children, Toronto, Ont. (Special Issue) June
 The Hospital for Sick Children, *James A. Govan* June p. 153
 Mechanical and Electrical Equipment, *Harry H. Angus* June p. 174
 Outline of Structure, *Gordon L. Wallace and Clare D. Carruthers* June p. 172
 Serving Sick Children, *Joseph H. W. Bower* June p. 155

Building Research

- Aluminum in Contact with Common Building Materials, *I. H. Jenks* Aug. p. 236
 Architecture on the South Bank, *E. A. Levin* Apr. p. 110
 Recent Building Techniques, *Ian M. Leslie* July p. 209
 Television Broadcasting Stations, *Andrew N. McLellan* June p. 179
 United States Architecture in a Lifetime, *Richard Neutra* Sept. p. 262

Competitions

- Coventry Cathedral Competition, *The Assessors' Award and Report* Nov. p. 348
 O. A. A. Headquarters Building Competition May p. 146
 Products Design Competition, *National Industrial Design Committee* Oct. p. 313

Design

- Challenge of Church Design, *The, Percival Goodman, A.I.A.* Jan. p. 14
 Furniture Design at Ryerson Institute, *Simon D. Steiner* July p. 212

- The Industrial Designer and the Arts, *Arthur B. Gallion* Jan. p. 3

- Progress in Hospital Planning, *H. G. Hughes* Apr. p. 83

Institute News

- Jan. p. 20; Feb. p. 44; Mar. p. 76; Apr. p. 117; May p. 150; June p. 190; July p. 215; Aug. p. 240; Sept. p. 276; Oct. p. 312; Nov. p. 356; Dec. p. 385
 Dinner of the 44th. Annual Assembly of the RAIC Mar. p. 76
 RAIC Annual General Assembly 1952
 Sept. p. 276; Nov. p. 356

Legal

- Architectural Criticism, *A. L. Gale* Feb. p. 39

Miscellaneous

- The Architect and the Hospital Board, *H. H. Madill* Apr. p. 98
 The Chinese House, *Kay Baker-Carr* Aug. p. 235
 Report on Public Relations' Programs Feb. p. 44

Obituaries

- A. J. Freestone Apr. p. 118
 William Frederick Gardiner Apr. p. 118
 Henry Bauld Gordon Apr. p. 118
 Harry Martin Apr. p. 118
 Hugh C. Stewart Apr. p. 118
 James Thomson Apr. p. 118
 J. Hugh Whitford Aug. p. 241

Planning

- The Architect and the Future Development of Quebec in relation to its Past, *Edouard Fiset* Aug. p. 221
 Canberra, A Garden without a City, *Benjamin Higgins* Sept. p. 245
 Some Influences of the Social Sciences in Town Planning, *John Bland* June p. 186

Scholarships and Awards

- Annual Travelling Scholarship in Architecture, *E. L. Hankinson* July p. 195
 Central Mortgage & Housing Corporation Fellowships for Study of Community Planning July p. 215
 Hobbs Glass Prize Jan. p. 21
 Massey Medals for Architecture, Report of the Chairman, *H. H. Madill* Feb. p. 35
 Report of the Jury Feb. p. 38
 Netherlands Scholarship June p. 190; July p. 215; Dec. p. 385
 Pilkington Glass Scholarship Sept. p. 276
 R.A.I.C. College of Fellows Scholarship Sept. p. 276; Oct. p. 312

Schools (Special Issue)

- May
 Colour in the Classroom, *W. W. Caudill and W. M. Pena* May p. 123
 Maintenance and Materials in Schools, *A. Leslie Perry* May p. 121
 Post-War School Programmes in England, *John H. Bonnick* May p. 142
 School Lighting, *Francis G. Reed* May p. 131

Schools of Architecture (Special Issue)

- March
 McGill University, Montreal, Que. Mar. p. 56
 University of British Columbia, Vancouver, B.C. Mar. p. 68
 University of Manitoba, Winnipeg, Man. Mar. p. 50
 University of Toronto, Toronto, Ont. Mar. p. 62
 University Schools of Architecture, *J. A. Russell* Mar. p. 49

ILLUSTRATIONS

Buildings

The Bank of Nova Scotia Building, Toronto, Ont., <i>Mathers & Haldenby, Architects; Beck & Eadie, Associate Architects</i> (Special Issue)	June
Bell Telephone Buildings in Canada (Special Issue)	October
Brantford, Ont., <i>Marani & Morris, Architects</i>	Oct. p. 287
Burlington, Ont., <i>Prack & Prack, Architects</i>	Oct. p. 298
Eastview, Ont., <i>Hazelgrove & Lithwick, Architects</i>	Oct. p. 290
Hamilton, Ont. Work Centre, <i>Prack & Prack, Architects</i>	Oct. p. 302
Montreal, Que. East End Service Centre, <i>J. C. Meadowcroft, Architect</i>	Oct. p. 301
Notre Dame des Laurentides, Que., <i>H. Ross Wiggs, Architect</i>	Oct. p. 296
Orillia, Ont., <i>Murray Brown & Elton, Architects</i>	Oct. p. 288
Port Credit, Ont., <i>Murray Brown & Elton, Architects</i>	Oct. p. 289
Sault Ste Marie, Ont., <i>Allward & Gouinlock, Architects</i>	Oct. p. 294
St Jerome, Que., <i>Lawson & Little, now Lawson & Betts, Architects</i>	Oct. p. 299
Ste Therese, Que., <i>Henri S. Labelle, Architect</i>	Oct. p. 297
Toronto, Ont. Work Centre, Mount Pleasant Road, <i>Mathers & Haldenby, Architects</i>	Oct. p. 300

Buildings, Miscellaneous

Angus Robertson Limited Office Building, Mont- real, Que., <i>Fetherstonhaugh, Durnford, Bolton & Chadwick, Architects</i>	Feb. p. 30
York Township Hydro Electric System, York Town- ship, Ont., <i>John B. Parkin Associates, Architects</i>	Feb. p. 32

Churches (Special Issue)

Children's Chapel, Church of the Messiah, Mont- real, Que., <i>Rolf Duschenes, Architect</i>	Jan. p. 12
First United Church, St Thomas, Ont., <i>Bruce Brown & Brisley, Architects</i>	Jan. p. 13
Guardian Angel Church, Vancouver, B.C., <i>Gardiner & Thornton, Architects</i>	Jan. p. 11
House of Jacob Synagogue, Regina, Sask., <i>Portnall & Stock, Architects</i>	Jan. p. 16
Reorganized Church of Jesus Christ of Latter Day Saints, Midland, Mich., <i>Alden B. Dow, Architect</i>	July p. 202
Shaarey Zedek Synagogue, Winnipeg, Man., <i>Green, Blankstein, Russell and Associates, Architects and Engineers</i>	Jan. p. 5
St Cuthbert's Church, Montreal, Que., <i>Fred Lasserre, Architect; Rolf Duschenes and Wolfgang Gerson, Associate Architects</i>	Jan. p. 8

Competitions

Coventry Cathedral Competition Award Winner, <i>Basil Spence</i>	No. p. 348
O. A. A. Headquarters Building Competition	May p. 146

Hospitals

The Hospital for Sick Children, Toronto, Ont., <i>Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside, Architects</i> (Special Issue)	June
Hotel Dieu Hospital, Centenary Wing, Kingston, Ont., <i>Drever & Smith, Architects</i>	Apr. p. 92
Humber Memorial Hospital, Weston, Ont., <i>John B. Parkin Associates, Architects</i>	Apr. p. 100
New Moncton General Hospital, Moncton, N.B., <i>Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside, Architects</i>	Apr. p. 95

St Michael's Hospital Addition, Toronto, Ont., <i>W. L. Somerville, McMurrich & Oxley, Architects</i>	Apr. p. 104
Stratford General Hospital, Stratford, Ont., <i>Marani & Morris, Architects</i>	Apr. p. 88
Winnipeg General Hospital, Maternity Pavilion, Winnipeg, Man., <i>Northwood & Chivers, and Moody and Moore, Associated Architects</i>	Apr. p. 107

Houses

The Chinese House	Aug. p. 234
Health House, Griffith Park, Los Angeles, Cal., <i>Richard Neutra, Architect</i>	Sept. p. 268
House in Colorado Desert, <i>Richard Neutra, Architect</i>	Sept. p. 270
House in Montecito, Cal., <i>Richard Neutra, Architect</i>	Sept. p. 273

Libraries

Leaside Public Library, Toronto, Ont., <i>Gordon S. Adamson, Architect</i>	Feb. p. 28
Toronto Public Libraries, George H. Locke Memorial Branch, Toronto, Ont., <i>Beck & Eadie, Architects</i>	Feb. p. 26

Schools (Special Issue)

Lincoln Avenue School, Galt, Ont., <i>Page & Steele, Architects</i>	May p. 135
Mount Royal High School, Mount Royal, Que., <i>Randolph C. Betts, Architect; A. Leslie Perry, Associate Architect</i>	May p. 136
Tillsonburg District High School, Tillsonburg, Ont., <i>S. B. Coon & Son, Architects</i>	May p. 138
Vancouver Vocational Institute, Vancouver, B.C., <i>Sharp & Thompson, Berwick, Pratt, Architects</i>	May p. 125
J. G. Workman Public School, Scarborough, Ont., <i>Murray Brown & Elton, Architects</i>	May p. 140

Schools of Architecture (Special Issue)

McGill University, Montreal, Que.	Mar. p. 56
University of British Columbia, Vancouver, B.C.	Mar. p. 68
University of Manitoba, Winnipeg, Man.	Mar. p. 50
University of Toronto, Toronto, Ont.	Mar. p. 62

Selected Details

Banking Room Lighting, The Bank of Nova Scotia Building, Toronto, Ont., <i>Mathers & Haldenby, Architects; Beck & Eadie, Associate Architects</i>	Nov. p. 355
Bookcase, School of Architecture, University of Toronto, Toronto, Ont., <i>Wm. J. McBain, Architect</i>	Apr. p. 116
Breakfast Bar, House of Mr & Mrs J. A. Murray, Toronto, Ont., <i>J. A. Murray, Architect</i>	July p. 214
Canopy Details, Municipal Offices for York Town- ship, Ont., <i>Shore & Moffat, Architects</i>	Sept. p. 274
Cocktail Bar, Residence for Mr & Mrs I. Sussman, Toronto, Ont., <i>Page & Steele, Architects</i>	May p. 149
Door Pulls, Pease Foundry Co. Ltd, Leaside, Ont., <i>Earle C. Morgan, Architect</i>	Mar. p. 74
Double Hung Window, The Hospital for Sick Children, Toronto, Ont., <i>Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenley- side, Architects</i>	June p. 189
Entrance Detail, Grandstand, C.N.E., Toronto, Ont., <i>Marani & Morris, Architects</i>	Jan. p. 18
Reading Room, First Church of Christ Scientist, Toronto, Ont., <i>Sproatt & Rolph, Architects</i>	Feb. p. 42
Reception Desk, Office of L. E. Venchiarutti, Toronto, Ont., <i>Venchiarutti & Venchiarutti, Architects</i>	Dec. p. 384
Wood Screen for The Bell Telephone Building, Brantford, Ont., <i>Marani & Morris, Architects</i>	Oct. p. 303
Wood Stair, Drive-in-Theatre, Kildonan, Man., <i>Green, Blankstein, Russell & Associates, Architects</i>	Aug. p. 239

ARTISTS, AUTHORS AND CONTRIBUTORS

Adamson, Anthony	Feb. p. 44	Kerr, Illingworth	Dec. p. 372
Adamson, Gordon S.	Feb. p. 28	Labelle, Henri S.	Oct. p. 297
Allcut, E. A.	Feb. p. 46	Lasserre, Fred	Jan. p. 8
Allward & Gouinlock	Oct. p. 294	Lawson & Betts	Oct. p. 299
Angus, Harry H.	June p. 174	Leslie, Ian M.	July p. 209
Archambault, Louis	Dec. p. 366	Levin, E. A.	Apr. p. 110
Aspell, Peter	Dec. p. 383		
Ayre, Robert	Dec. p. 362	MacKay, Donald	Dec. p. 364
		Macnab, F. J.	Oct. p. 281, 291
Baker-Carr, Kay	Aug. p. 235	Madill, H. H.	Feb. p. 34; Apr. p. 98
Bates, Maxwell	Dec. p. 374	Marani & Morris	Jan. p. 18; Apr. p. 88; Oct. p. 286, 303
Beck & Eadie	Feb. p. 26; Nov. p. 323, 355	Markel, John	Dec. p. 374
Beny, Roloff	Dec. p. 371	Massey, Hart	Sept. p. 257
Betts, Randolph C.	May p. 136	Mathers, A. S.	Nov. p. 317
Binning, B. C.	Dec. p. 376	Mathers & Haldenby	Oct. p. 301; Nov. p. 323, 355
Bland, John	June p. 186	Matthews, R.	Mar. p. 58
Boback, Bruno	Dec. p. 381	Maufe, Edwin H.	Nov. p. 348
Boback, Molly	Dec. p. 380	McBain, Wm J.	Apr. p. 116
Bonnick, John H.	May p. 142	McLellan, Andrew N.	June p. 179
Bouchard, Marie Cecile	Dec. p. 368	Meadowcroft, J. C.	Oct. p. 301
Boudreau, Pierre Deligny	Dec. p. 364	Moody & Moore	Apr. p. 107
Boyd, Bruce	Dec. p. 382	Moorhouse, W. N.	Nov. p. 357
Brown, Bruce, & Brisley	Jan. p. 13	Morgan, Earle C.	Mar. p. 74
Brown, Murray, & Elton	May p. 140; Nov. p. 288	Murray, James A.	July p. 214
Brusberg, Jerry	Dec. p. 379		
Burgess, Cecil S.	Jan. p. 20; Feb. p. 44;	Neutra, Richard J.	Sept. p. 262
Mar. p. 80; Apr. p. 117; May p. 150; June p. 190; July p. 216;		Northwood & Chivers	Apr. p. 107
Aug. p. 240; Sept. p. 276; Oct. p. 312; Nov. p. 356; Dec. p. 385			
Bush, Jack	Dec. p. 374	Page & Steele	May p. 135, 147
		Panko, William	Dec. p. 375
Caiserman, Ghitta	Dec. p. 365	Panton, L. A. C.	Dec. p. 372
Carruthers, Clare D.	June p. 172; Nov. p. 344	Parkin, John B., & Associates	Feb. p. 32; Apr. p. 100; May p. 146, 149
Caudill, W. W.	May p. 123		
Chapman, Nigel	Mar. p. 58	Pena, W. M.	May p. 123
Coon, S. B., & Son	May p. 138	Perry, A. Leslie	May p. 121, 136
Currie, E. C.	Mar. p. 66	Petrucchi, Jean M.	Mar. p. 59
		Pilot, Robert W.	Dec. p. 362
de Tonnancour, Jacques	Dec. p. 368	Portnall & Stock	Jan. p. 16
Desautels, J. A. F.	Mar. p. 61	Powrie, D. G.	Mar. p. 65
Desbarats, Guy	Jan. p. 20	Prack & Prack	Oct. p. 298, 304
Dow, Alden B.	July p. 202		
Drever & Smith	Apr. p. 92	Reed, Francis G.	May p. 131
Duschenes, Rolf	Jan. p. 8, 12	Rheaume, Jeanne	Dec. p. 369
Duffus, Allan F.	Aug. p. 241	Robertson, Howard	Nov. p. 348
		Russell, J. A.	Mar. p. 49; June p. 191
Eadie, Arthur H.	Dec. p. 358	Ruston, Hilda Marquette	Dec. p. 372
Edge, Russell	Mar. p. 56	Rybka, Karel R.	Nov. p. 338
Englesmith, G.	May p. 150		
		Shadbolt, J. L.	Dec. p. 376
Fetherstonhaugh, Durnford, Bolton & Chadwick	Feb. p. 30	Sharp & Thompson, Berwick, Pratt	May p. 125
Fiset, Edouard	Aug. p. 221	Shore, L. E.	Dec. p. 387
Foster, K. H.	Mar. p. 67	Shore & Moffat	Sept. p. 274
		Smith, J. Roxburgh	Jan. p. 2
Gale, A. L.	Feb. p. 39	Somerville, W. L., McMurrich & Oxley	Apr. p. 104
Gallion, Arthur B.	Jan. p. 3	Spence, Basil	Nov. p. 348
Gardiner & Thornton	Jan. p. 11	Spickett, Ron	Dec. p. 374
Gerson, Wolfgang	Jan. p. 8	Sproatt & Rolph	Feb. p. 42
Gilbert, E. J.	Feb. p. 45	Steiner, Simon D.	July p. 212
Goodman, Percival, A. I. A.	Jan. p. 14	Stewart, Clair	Dec. p. 359
Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside	Apr. p. 95; June p. 159	Strutt, James	Mar. p. 67
Govan, James	June p. 153		
Green, Blankstein, Russell & Associates	Jan. p. 5; Aug. p. 239	Tassie, W. J.	Mar. p. 57
Greenspoon, Henry E.	July p. 216	Taylor, Frederick B.	Dec. p. 363
Guite, Suzanne	Dec. p. 367	Thomas, Lionel	Dec. p. 377
Guyatt, Richard	Oct. p. 305	Thomas, Sir Percy	Nov. p. 348
		Thrift, Eric W.	Feb. p. 23
Hankinson, E. L.	July p. 195	Toby, Ray Leonard	Mar. p. 68
Harris, Lawren P.	Dec. p. 366		
Hassig, George	May p. 148	Varley, Peter	Dec. p. 382
Hazelgrove & Lithwick	Oct. p. 290	Venchiarutti & Venchiarutti	Dec. p. 384
Higgins, Benjamin	Sept. p. 245		
Hughes, H. G.	Apr. p. 83	Wallace, Gordon L.	June p. 172
		Watson, Sydney H.	Dec. p. 370
Jackson, D. S.	Mar. p. 71	Webb, Jessie	Dec. p. 372
James, A. MacKenzie	Oct. p. 307	Wiggs, H. Ross	Oct. p. 296
Jarvis, Donald	Dec. p. 383	Wilson, R. York	Dec. p. 370, 373
Jenks, I. H.	Aug. p. 236	Worsley, Charles R.	May p. 148

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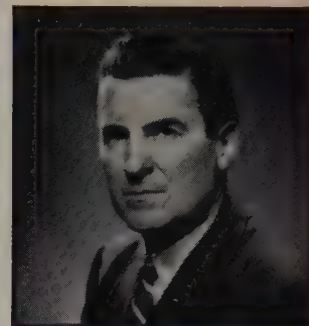
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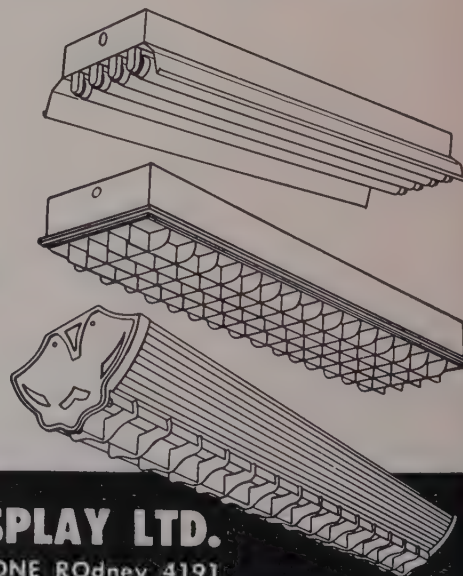
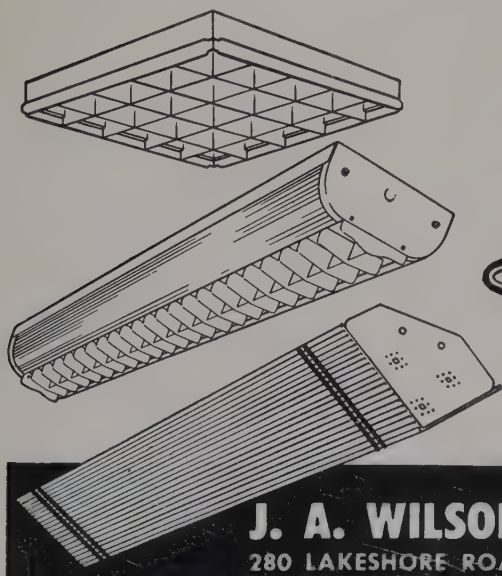
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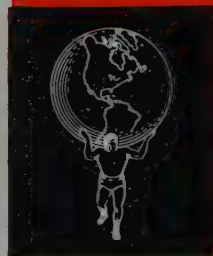
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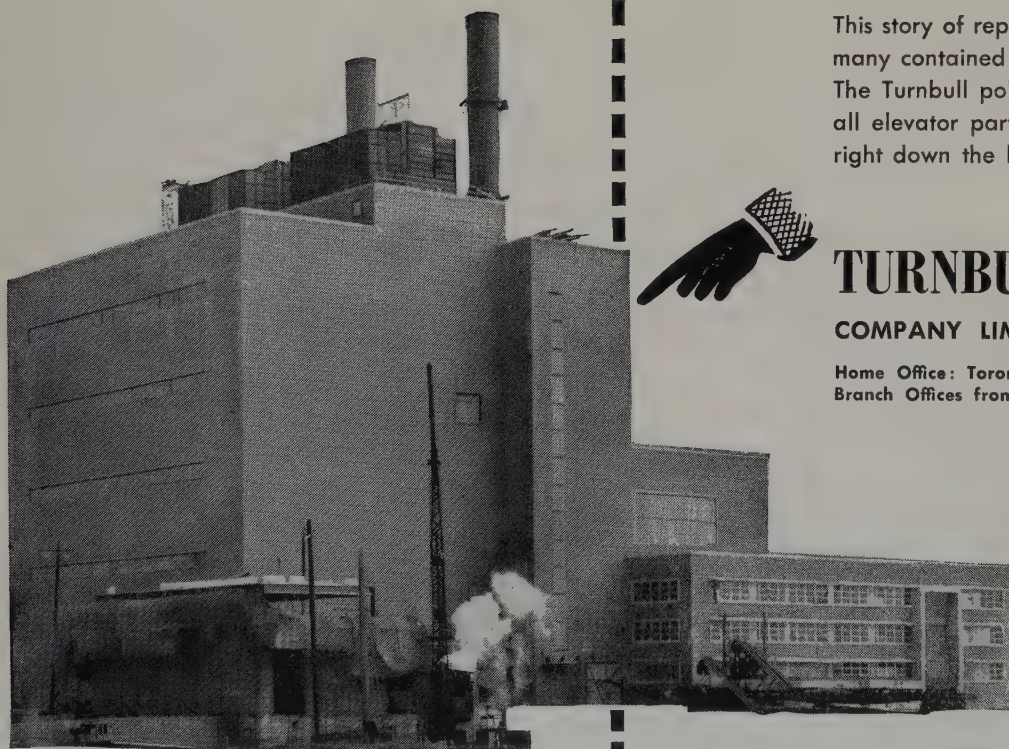
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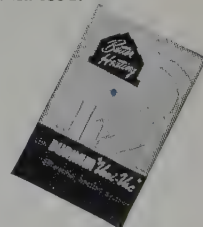


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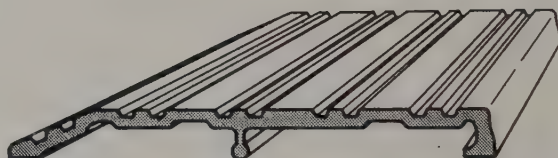
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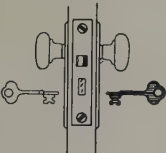

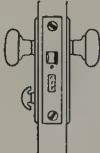
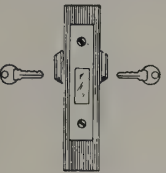
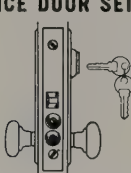
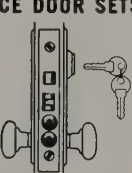
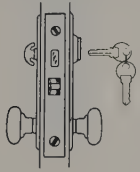
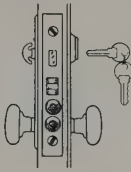
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Architects and Hardware Consultants agree

YALE

is the name to specify

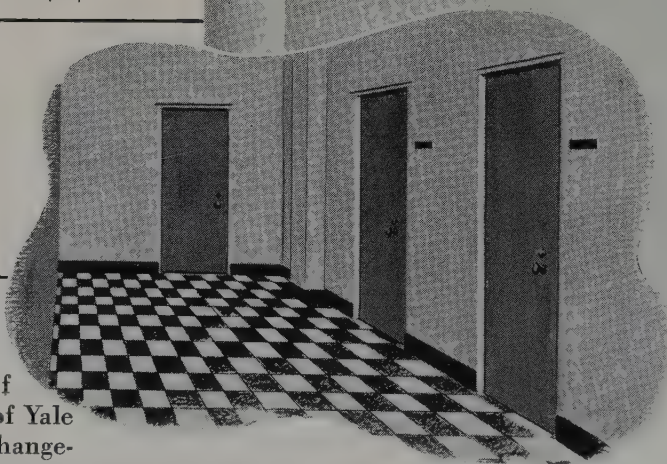
Yale locksets are preferred for installation because they couple these all-important essentials: convenience, economy, and trouble-free operation. And, every Yale lockset is attractive in appearance... a decorative asset to complement good architectural design.

INSIDE SETS 	CLOSET SETS 	BATHROOM SETS 
MORTISE DEADLOCKS 	CYLINDER OFFICE DOOR SETS 	CYLINDER OFFICE DOOR SETS 
CYLINDER OFFICE DOOR SETS 	CYLINDER FRONT DOOR SETS 	

• Because Yale locksets come in *family designs*, it is a simple matter to specify complete installations quickly and easily. And, if remodelling of existing facilities is ever necessary, the versatility of Yale saves important money... these locks are interchangeable without remortising!

Of course, every Yale lockset installation can be master keyed or grand-master keyed.

Illustrated is just one of the wide range of Yale *lockset families* available to fit every need... and, at the same time any individual preference.



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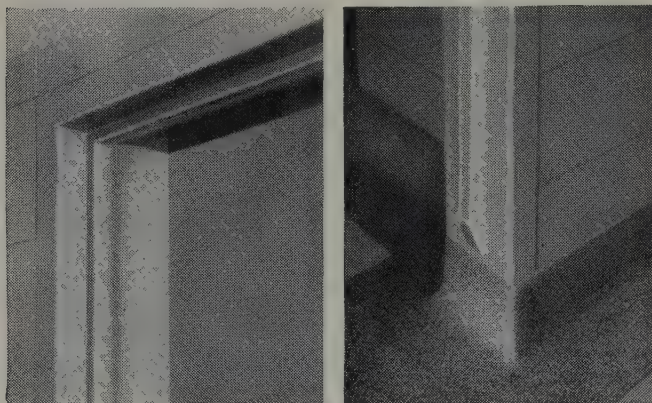
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KINGSTON TORONTO HAMILTON LONDON WINDSOR KIRKLAND LAKE TIMMINS SUDBURY
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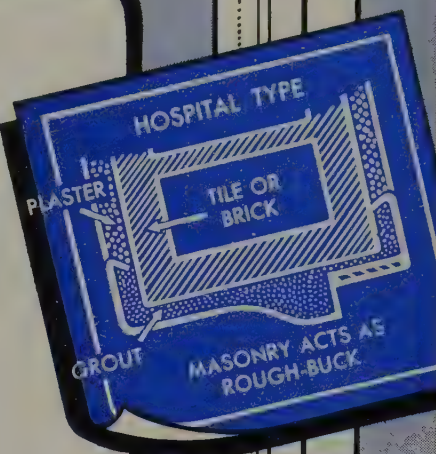
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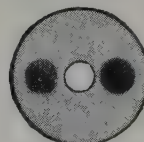
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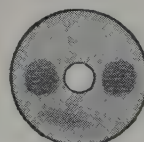
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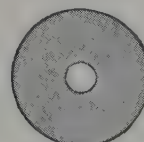
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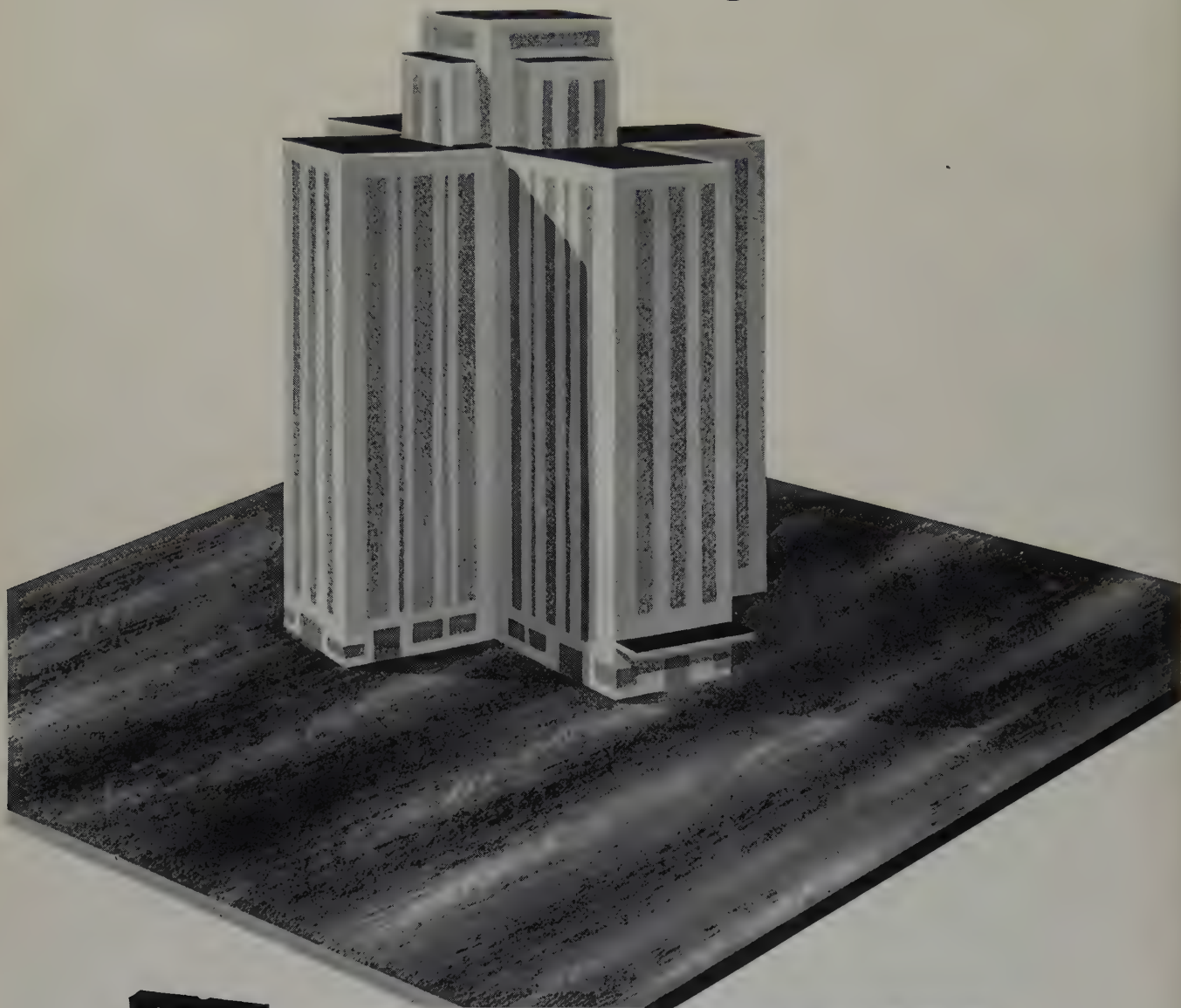


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The window areas of commercial buildings and institutions can be a source of expensive heat loss. Poorly fitting or warped windows, inadequate weatherstripping, single glazing—all these increase heat loss and fuel cost. Cresswell Pomeroy windows are designed as lasting, weather-tight units; weatherstripped all-round to stop seepage of wind, rain and dirt and double glazed to provide insulating air space between panes. Substantial fuel savings through reduction of heat loss can be effected by the use of Cresswell Pomeroy windows.

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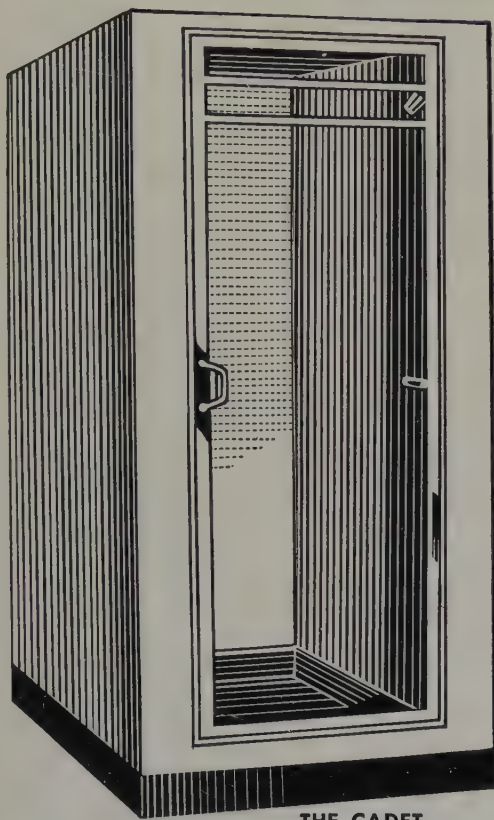
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There are 4 good reasons why



is first

in shower cabinets



THE CADET



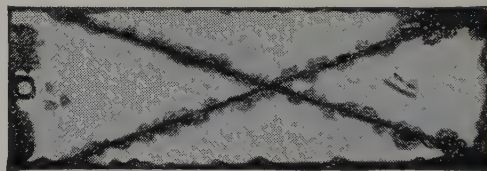
- Galvanized bonderized cold rolled steel walls with baked on synthetic enamel.
- Leakproof precast Terrazzo or Stonetex receptors. The brass drain is part of the floor.
- Reversible side walls (except on Corner Cadet) chromium plate valves and accessories, shower curtain, all included. Shipped flat—easy to install.
- Glass doors with heavy extruded aluminum frames and continuous piano hinges available to fit all models.

A WARNING TO PLUMBERS

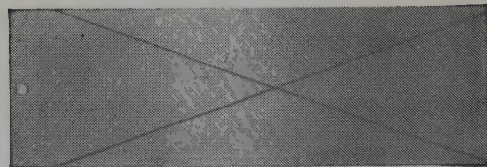
For the same reasons that black iron is not suitable for pipes or valves in a water supply system, it is not suitable for shower cabinets. Many plumbers are unknowingly harming their reputations and losing the trust of their customers because they substitute black iron cabinets for galvanized, bonderized, cold rolled steel shower cabinets. An enamel finish on a cabinet does not mean it is protected against rust. Look at these illustrations—they prove it to you. They prove beyond doubt that galvanized, bonderized, cold rolled steel is a hundred times better than ordinary black steel. Even though FIAT shower cabinets are constructed of galvanized, bonderized, cold rolled steel, they cost only a little more than ordinary black iron cabinets. WRITE TO-DAY for complete details on the complete range of FIAT high quality, low cost shower cabinets.

Fiat shower cabinets are manufactured in Canada by

PORCELAIN AND METAL PRODUCTS LIMITED
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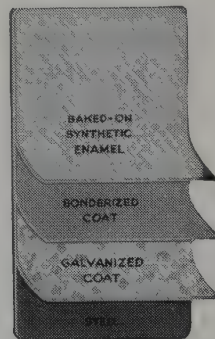


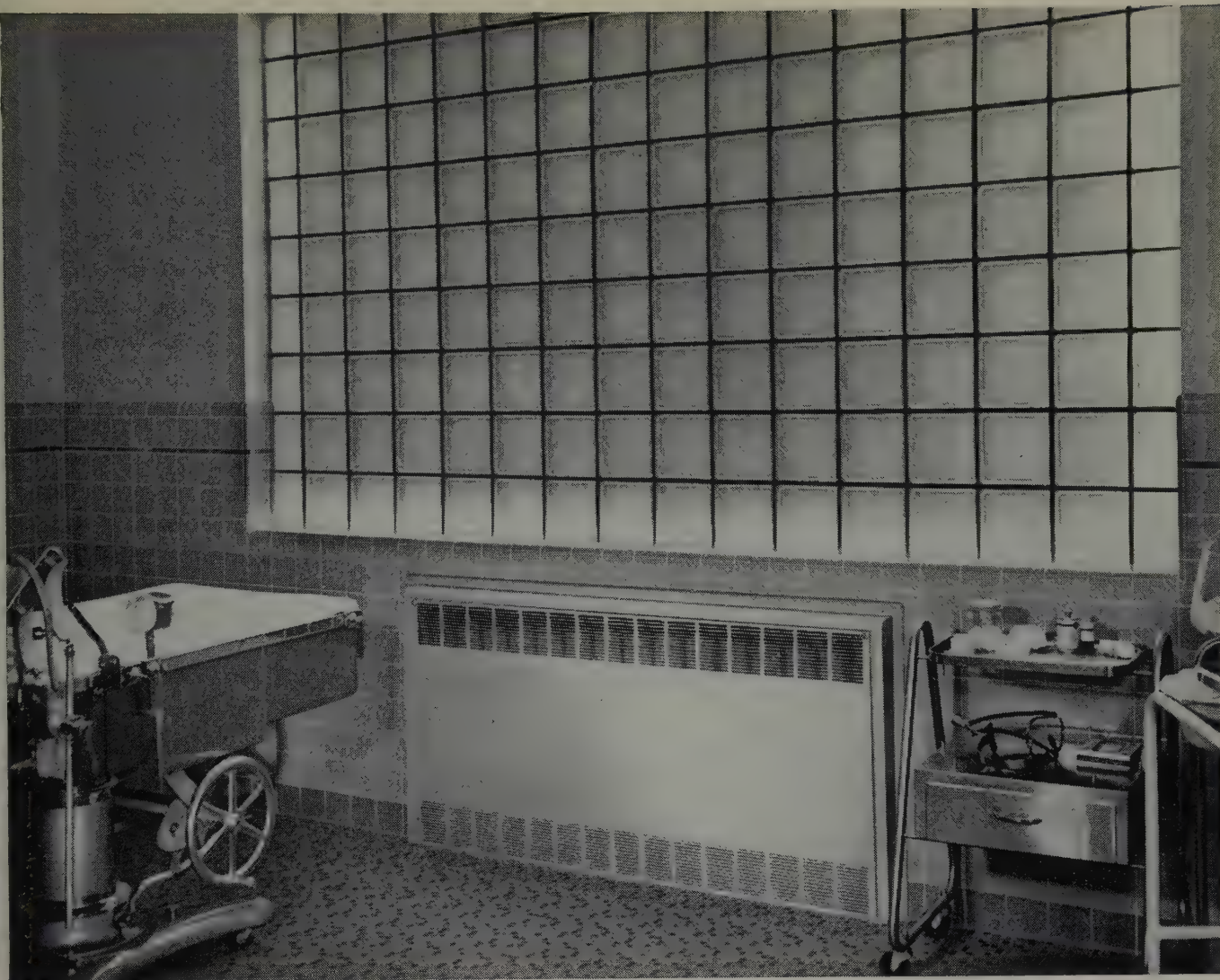
Black (cold rolled) steel with enamel finish after exposure test.



Bonderized, galvanized steel with enamel finish after same length of exposure.

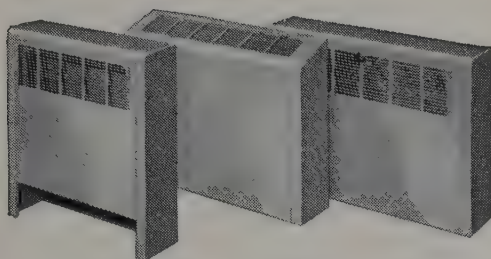
Coatings of galvanizing, bonderizing, and baked-on enamel together form a finish that is rust protected.





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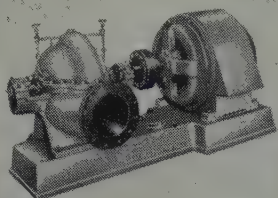
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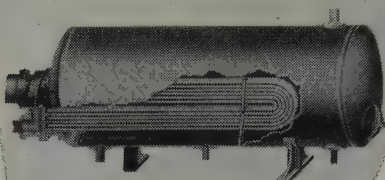
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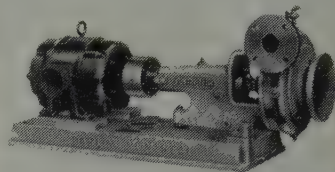
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WATER HEATER
Bulletin 40



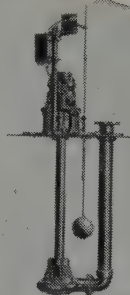
DARLING CLASS
"D" CENTRIFUGAL
PUMP
Bulletin 46C



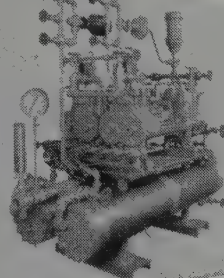
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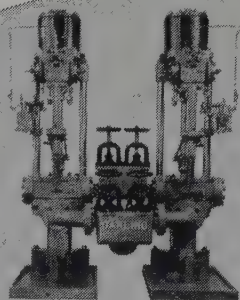
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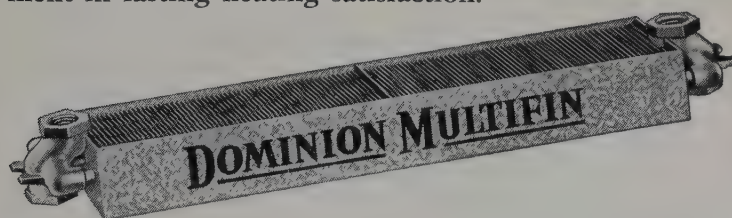
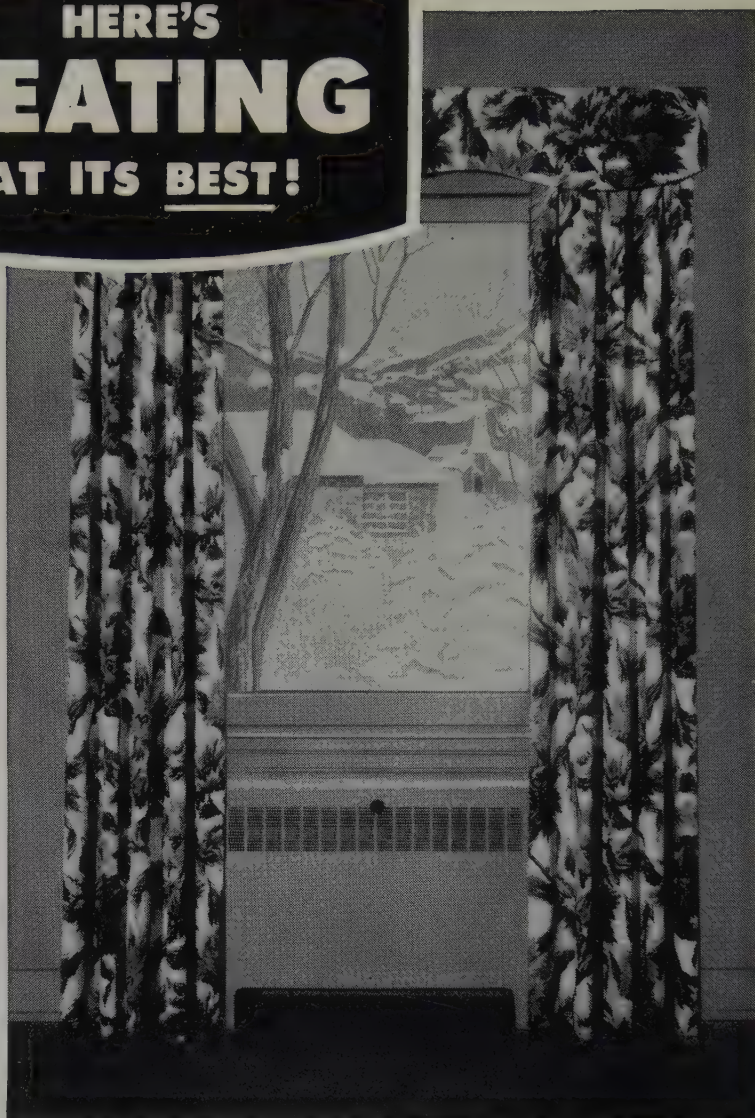


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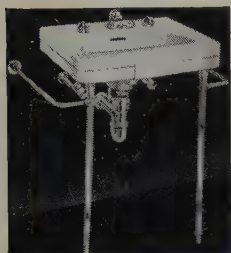
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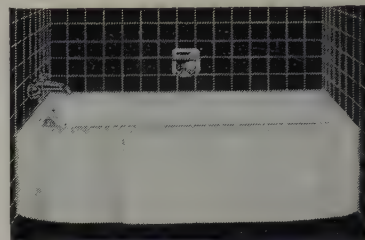


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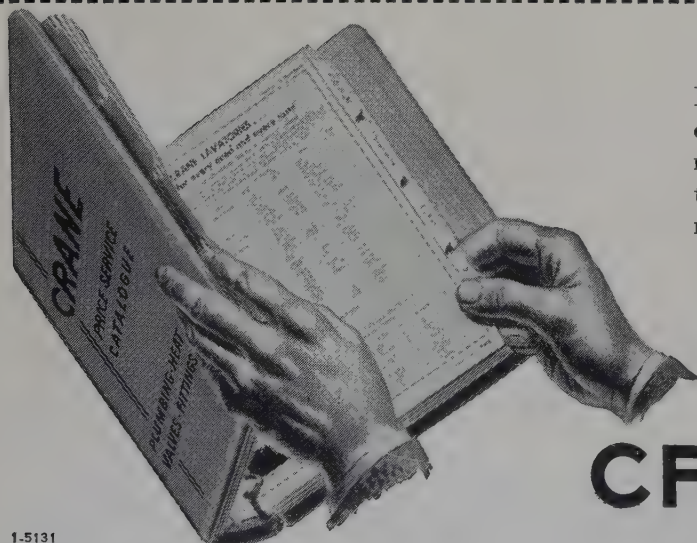
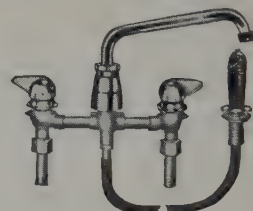
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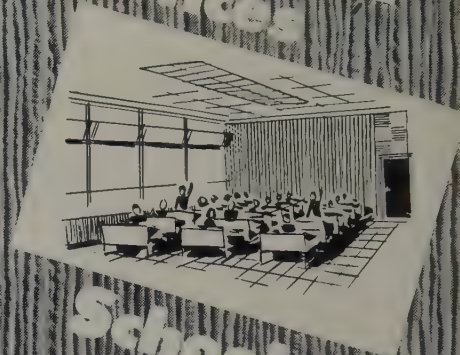
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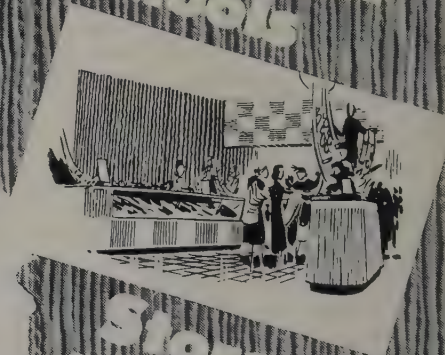
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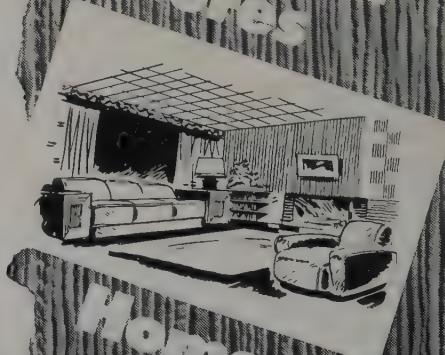
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Designed...*



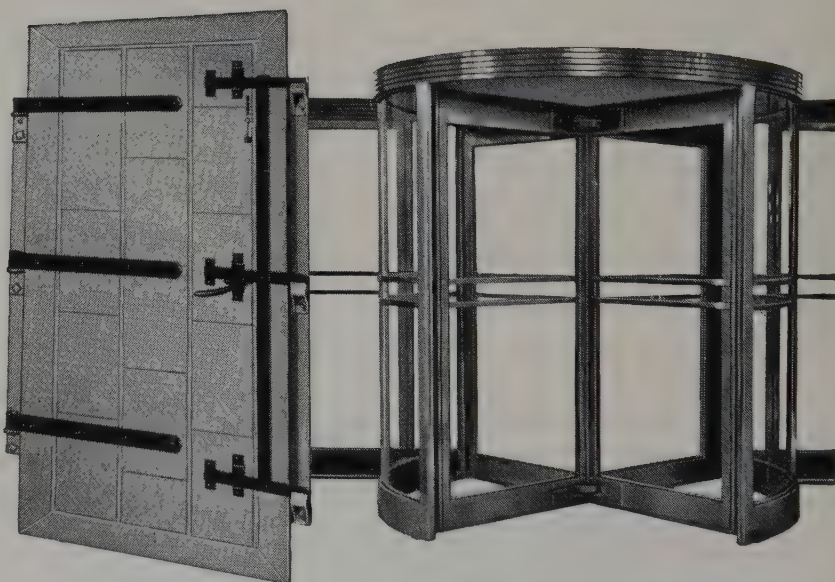
Doors by
ESP



Although one of the last installations to go into a new building or modernization project, a door is at once the focal point of interest.

ESP doors are individually designed to meet specific requirements . . . to give maximum flexibility in planning. Quality workmanship and sound engineering stand the test of time. In hospitals, hotels, factories, homes, public buildings, theatres, apartment houses, department stores, grain elevators, freight sheds, etc., ESP doors increase efficiency and enhance appearance.

Your enquiries are invited for detailed information.



EASTERN STEEL PRODUCTS
LIMITED

PRESTON • TORONTO • MONTREAL



Facts by Pilkington about Glass

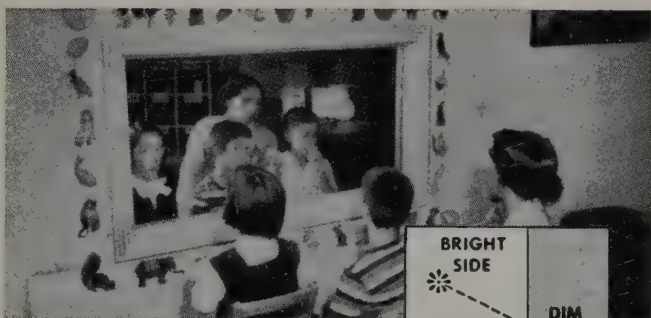
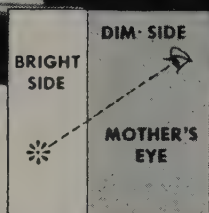
FOR ARCHITECTURAL STUDENTS

VOL. 2 — No. 7
SPECIAL GLASSES
Transparent Mirrors

When a Transparent Mirror is installed between two rooms or areas in which one room is brightly lighted and the other is dimly lighted, an observer in the darker room can see into the brightly lighted room, but the glass has the appearance of an opaque mirror when the observer looks from the brightly lighted room into the darker room. The perfection of the installation is governed by the difference in brightness between the two rooms. This extraordinary property permits "one-way vision", and suggests numerous applications.



to the MOTHERS —
IT'S A WINDOW



to the CHILDREN —
IT'S A MIRROR

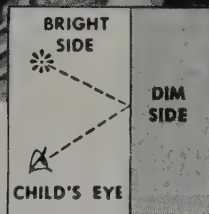


Illustration — A hearing and speech centre. Instruction in corrective speech is conducted so the pupils and instructor can watch each lip movement. The mothers can watch too, for guidance in conducting supplementary home instructions.

SUGGESTED USES

Typical installations of Transparent Mirrors would include the following:

- Hospital Observation Windows (particularly Psychiatric)
- School Classroom Observation Windows (particularly Kindergartens)
- Security Observation Windows (in Stores, Banks, Police Depts., etc.)
- Residence Entrance Doors

SPECIFICATIONS

Transparent Mirrors are furnished in two thicknesses of Plate Glass, with a light transmission of 15% and reflection of 45%. Only stock sizes are available as follows, but these sizes may be cut like ordinary mirrors.

1/8" — 12" x 40" 20" x 40" 30" x 40"
13/64" — 30" x 60"

INSTALLATION

The mirrored surface of the Transparent Mirrors should be glazed towards the bright room. If the mirrored surface is glazed towards the darker room the effectiveness of the installation will be appreciably reduced. The mirrored surface can be determined by placing a pencil point against the glass surface. If the *reflection* of the pencil point touches the *actual* pencil point the actual point is on the mirrored surface.

CLEANING

The Transparent Mirror coating is exceptionally hard and durable and can be cleaned by any normal glass cleaning process provided abrasives are avoided.

Reprints of this series with binder for safe keeping as well as copies of Vol. 1 are available by writing to our Head Office.



Pilkington Glass LIMITED

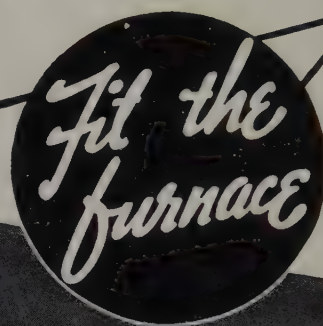
• HEAD OFFICE — 165 BLOOR ST. E. TORONTO, ONTARIO • BRANCHES AND OFFICES :
SAINT JOHN, N.B., HALIFAX, MONTREAL, KINGSTON, TORONTO, HAMILTON, ST. CATHARINES, LONDON, SUDBURY, FORT WILLIAM, WINNIPEG, REGINA, SASKATOON, CALGARY, EDMONTON,
VANCOUVER • AGENTS: KITCHENER TAIT GLASS CO. LTD. • VICTORIA: O'NEIL GLASS and PAINT, LIMITED • PETERS & SONS, ST. JOHNS, AGENTS IN NEWFOUNDLAND SINCE 1890

FOR FIREBOX BOILERS

- ★ Plunger Feed
- ★ Side Cleaning
- ★ Mechanically Driven



**BABCOCK - DETROIT
LoSTOKERS**



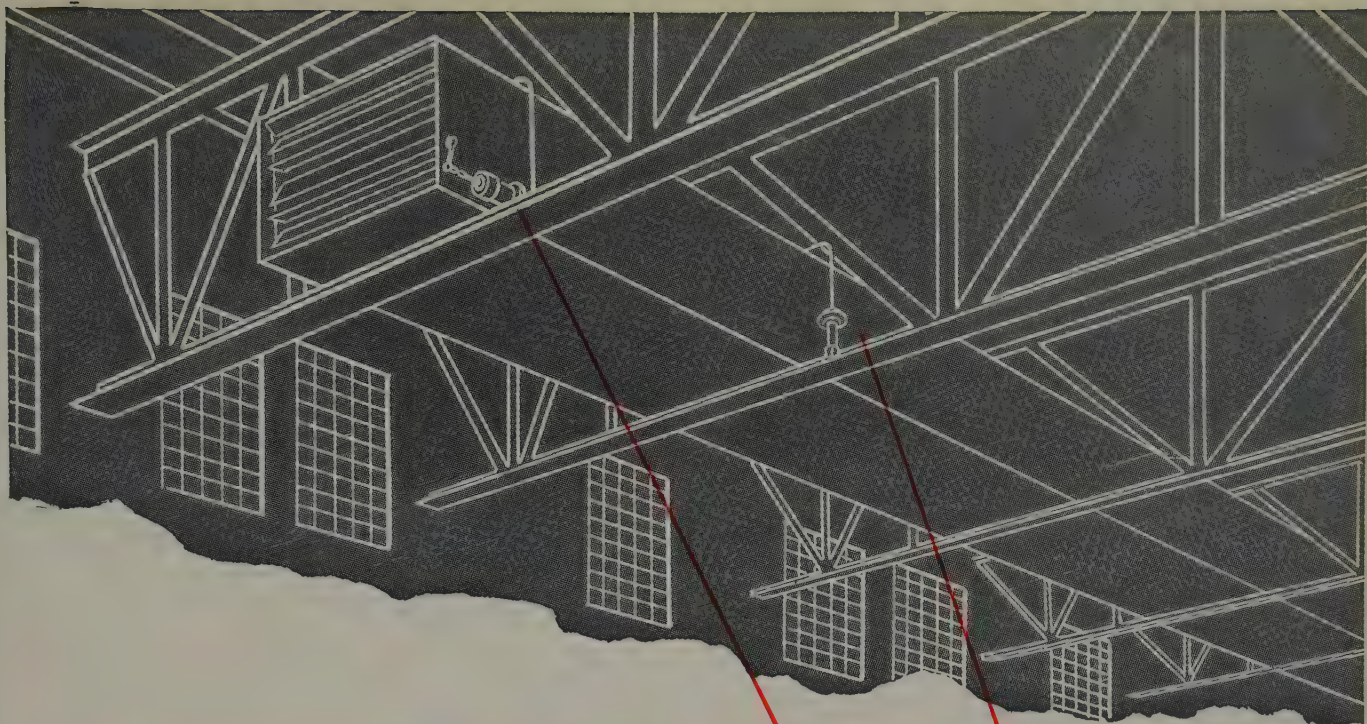
• Many grate area sizes and capacities to fit the furnace with maximum combustion space. No side wall or front wall brickwork required. Stoker front made to suit the boiler base, with ash removal doors. Coal hopper designed to clear boiler doors—with an agitator for continuous feed of coal to the LoStoker plunger. LoStokers are compact with drive and blower built in. Easy to operate, require little power. Also built for horizontal tubular, water tube and cast iron boilers. Write for further details



BABCOCK DETROIT STOKERS

**BABCOCK-WILCOX & GOLDIE-McCULLOCH
GALT LIMITED ONTARIO**

Branches: Montreal, Toronto, Calgary, Vancouver



Inaccessible Valves and Dampers ARE CONVENIENTLY OPERATED BY

JOHNSON
switch
CONTROL

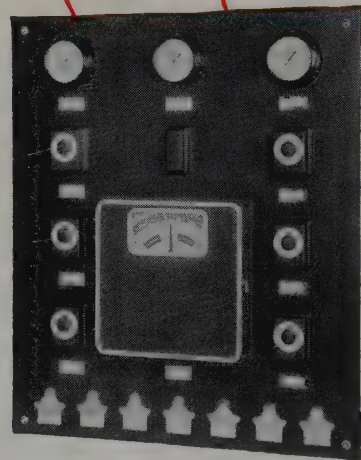
In many installations, valves and dampers often cause serious situations because they are in "out-of-the-way" places. When such equipment is to be operated *automatically*, Johnson temperature control apparatus is engineered for dependable results, regardless of its location. *For manual operation*, exactly the same types of Johnson valves and dampers can be installed at inaccessible locations and connected to Johnson switches placed at suitable remote points.

Valves and dampers may be positioned for partial flow or they may be opened or closed, depending upon the type of Johnson switches selected.

For partial flow conditions, a turn of the knob on a Johnson "Pilot Type" Gradual Switch changes the pressure in the small compressed air line leading to a Johnson pneumatic valve or damper, and operates such equipment, easily, from a remote point. Here, also, is a manual means of readjusting remotely placed thermostats and humidostats or to reset Johnson Pilot Positioners, obtainable as an auxiliary feature on Johnson valves and damper operators to insure accurate, steady, partial flow.

Other Johnson switches, such as Three-way Pneumatic Push-button and Lever-handle types, provide two-position, "open-closed," action for pneumatic dampers or diaphragm valves. Important applications of switch control are found in connection with modern heating and ventilating installations which require the operation of remote and inaccessible dampers and valves from a central switchboard, conveniently located for those in charge of plant operation.

Johnson switches, like all Johnson apparatus, are neat and practical—engineered to assist in working out modern controlling and operating problems. Call a Johnson engineer from a nearby branch office. JOHNSON TEMPERATURE REGULATING COMPANY of Canada, Ltd., Toronto 13, Ont., Montreal, Halifax, London, Ont., Winnipeg, Calgary, Vancouver.



JOHNSON *Automatic Temperature and Air Conditioning* **CONTROL**
DESIGN • MANUFACTURE • INSTALLATION • SINCE 1885

Can you build better buildings
and still conserve vital raw materials?

Yes... when you build with non-critical

BRICK and TILE!



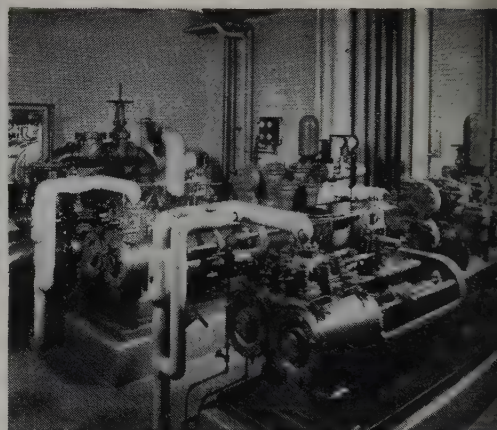
N SCHOOLS

photo by R. E. Lepperl, Jr.



IN FACTORIES

photo by C. D. Hubbard



IN POWER PLANTS

photo by Hedrich-Blessing

Increased defense production has created a tremendous need for conservation of critical raw materials.

Clay is *not* a critical raw material. Clay deposits are unlimited!

By designing and building essential structures with Brick and Tile you free vital raw materials for use in guns, tanks, planes...and for approved civilian use.

You help increase the nation's productive capacity and *still build better buildings!*

Brick and Tile have always been "first choice" for beauty, for durability and permanence. They have always been chosen where minimum maintenance is sought—and where maximum protection of an investment is desired.

Select Brick and Tile for industrial buildings, military and naval facilities, warehouses, power plants, schools, hospitals and other essential buildings, and help avoid construction delays due to raw material shortages.

BRICK AND TILE ENGINEERING HANDBOOK

The latest edition of the text book "Brick and Tile Engineering" available to all Registered Architects and Structural Engineers, furnished free on written request.

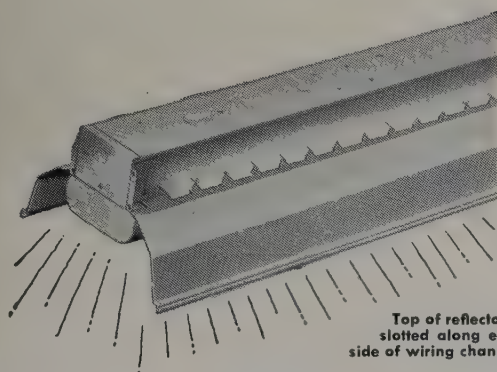
**BRICK & TILE MANUFACTURERS ASSOCIATION
OF CANADA**

57 BLOOR STREET WEST • TORONTO 5, ONTARIO

GENERAL ELECTRIC TWIN TURRET FLUORESCENT FIXTURE



Easier seeing with ***NEW*** ***SLOTTED TOP REFLECTOR!***



Top of reflector is
slotted along each
side of wiring channel.

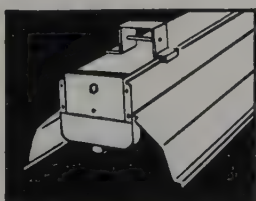
The famous G-E Twin Turret fluorescent fixture, with all its well known advantages is now available with a new semi-direct, slotted top reflector giving you these additional outstanding features:

1. Provides more comfortable seeing conditions by reducing brightness contrasts with an upward component of light.
2. Minimum of dirt allowed to settle on lamps and reflector because of ventilating action of slots.
3. Higher operating efficiency due to more effective cooling of the lamps.

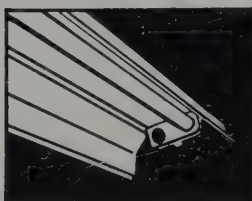
The upward component of light is a brand new EXTRA in industrial lighting. It can be obtained with very little reduction in the downward component as compared with the solid top reflector.

For Further Information, Write or Telephone Your Nearest C-G-E Office.

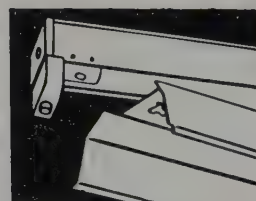
CHECK THESE FEATURES THAT MAKE THE G-E TWIN TURRET A BETTER INDUSTRIAL FIXTURE



HANGER CLAMP—Hanger can be located at any point on the housing, thus making it unnecessary to position conduit exactly. Clamp is securely held by tightening only one bolt.



TWIN TURRET LAMPHOLDER—All possibility of lamps working loose is effectively eliminated. Lamps can be quickly and simply installed or removed.



REFLECTOR FASTENER—Reflector fastens to housing by means of captive wing-head bolt... easy to operate, positive locking action, speeds up installation.

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LIMITED**

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in
line
with
classical
tradition



QUIET
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The quiet dignity of council chambers . . . cathedrals . . . libraries . . . in fact, wherever an atmosphere of dignity and quiet is most desirable . . . there you will find FISSURETONE the most suitable material for sound conditioning. The "travertine-like" surface appearance plus the stone-like texture make it tastefully fitting for traditional architecture and interiors. Repeated painting does not lessen its acoustical efficiency which is substantiated by authentic tests.

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"Might as well install kerosene lamps, too!"

What in the world is this man talking about? Listen . . .

"There's absolutely no doubt, gentlemen," he says. "Your new hospital will be OLD-FASHIONED before it's built — unless it has a thermostat in every room. I'm convinced individual room control is becoming a 'must' for modern hospitals — just as electric lights are."

Is he exaggerating? Not as much as you might think. It is becoming more and more routine in medical practice to give each patient the exact room temperature he needs to accelerate his recovery — whether its 65° or 85°. And this "prescription" can be filled *only* with individual room temperature controls. No other system can maintain different temperatures in different rooms. No other system can compensate for the varying effects of wind, sun, open windows or internal load.

Since that is true, it is just good business to install individual

room temperature controls *when you are planning a new hospital*. Doing it later as a modernization project is sure to cost substantially more money.

If you are planning a hospital, get the complete facts and figures on Honeywell Controls. For Honeywell — first in controls — offers not only a thermostat specially designed for a hospital's special needs — the Grad-U-Stat with *Nite Glowing Dials* — but also will help you plan individual room temperature control. Call your local Honeywell office for assistance from Honeywell's engineers. Or mail the coupon today!

MINNEAPOLIS
Honeywell



First in Controls



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Gentlemen:

Please send me literature on individual room temperature control for hospitals.

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ONTARIO ASSOCIATION OF ARCHITECTS 1952 CONVENTION and ANNUAL MEETING

FRIDAY and SATURDAY
JANUARY 18, 19, 1952

ROYAL YORK HOTEL
TORONTO

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ALUMINUM
WINDOWS**

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**THERMOSASH
Double Glazing**

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**CAST
ALUMINUM
SPANDRELS**

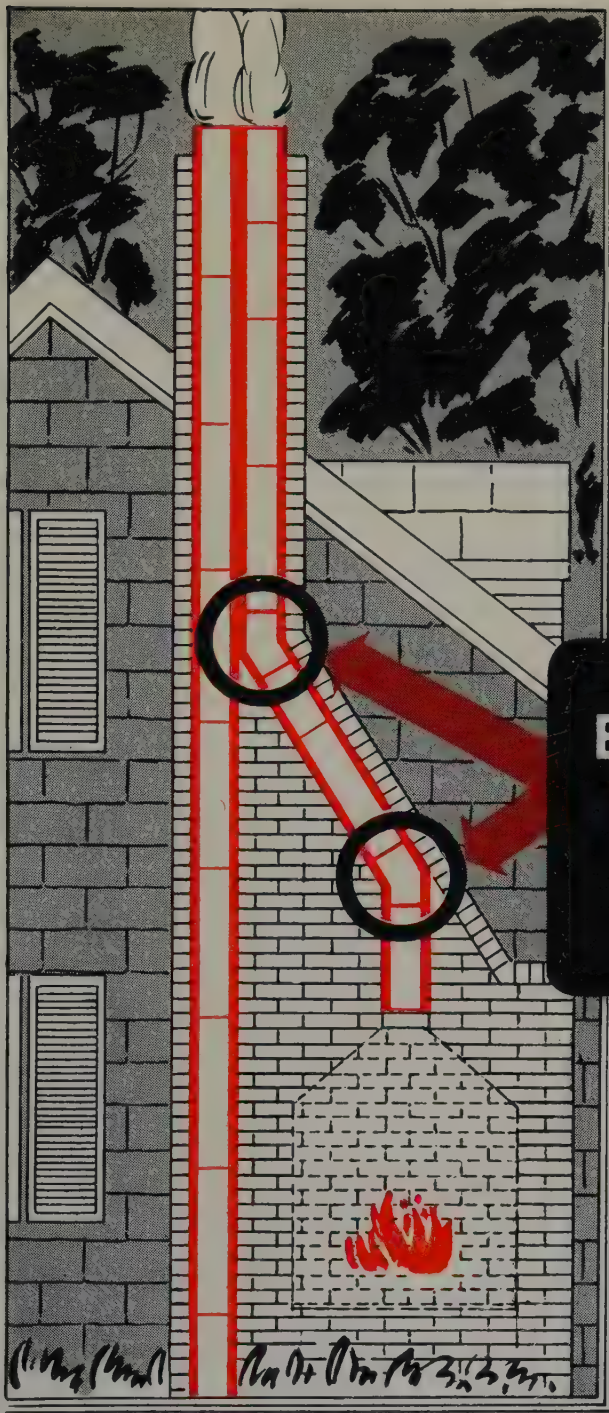


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LESLIE R. FAIRN, *Architect*

STANDARD CONSTRUCTION COMPANY, LTD., *General Contractors*




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VITRIFIED CLAY FLUE LINING IS A **MUST** FOR EVERY CHIMNEY

*Its purpose is to protect the
hundreds of mortar joints
in the chimney structure
from attack by acid fumes.*

**ENSURE THIS PROTECTION
AT EACH TURN IN THE
CHIMNEY...BY USING
FACTORY MADE OFFSETS**

-  PREVENTS TRAPPING ACID
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FOR COMBUSTIBLE MAT-
ERIALS.

● APPROVED BY FIRE INSURANCE UNDERWRITER, NATIONAL AND LOCAL BUILDING CODES

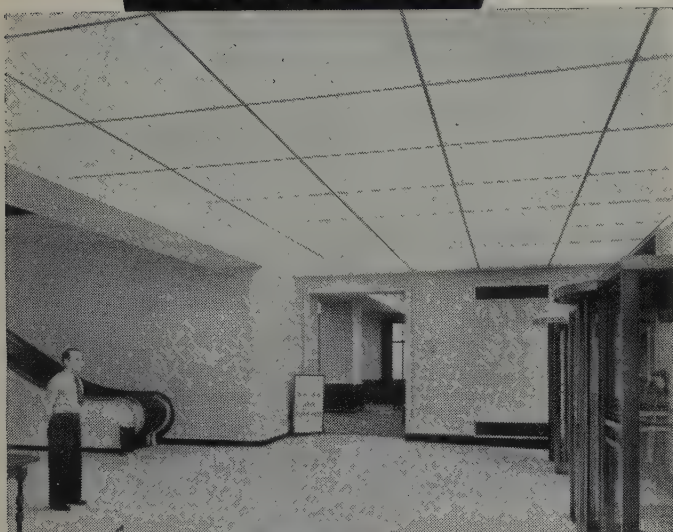
VITRIFIED CLAY PIPE INDUSTRY

BONDED BY FIRE

WALL-TO-WALL
LIGHTING FIXTURES OF

PLEXIGLAS

Light the Whole Room
without Glare or Shadows



A total of 1100 square feet of corrugated white translucent PLEXIGLAS covers the entire ceiling of the elevator foyer and entrance lobby of this bank. Use of 47½" x 48" x .125" sheets of the acrylic plastic results in overall, glare-free, completely diffused illumination.

Customers leave their shadows at the door. PLEXIGLAS wall-to-wall lighting fixtures in lobby and elevator foyer diffuse light so perfectly that glare and shadows simply vanish. Light-absorption is negligible, and the result is better lighting with lower electrical input.

COVERS LARGE AREAS

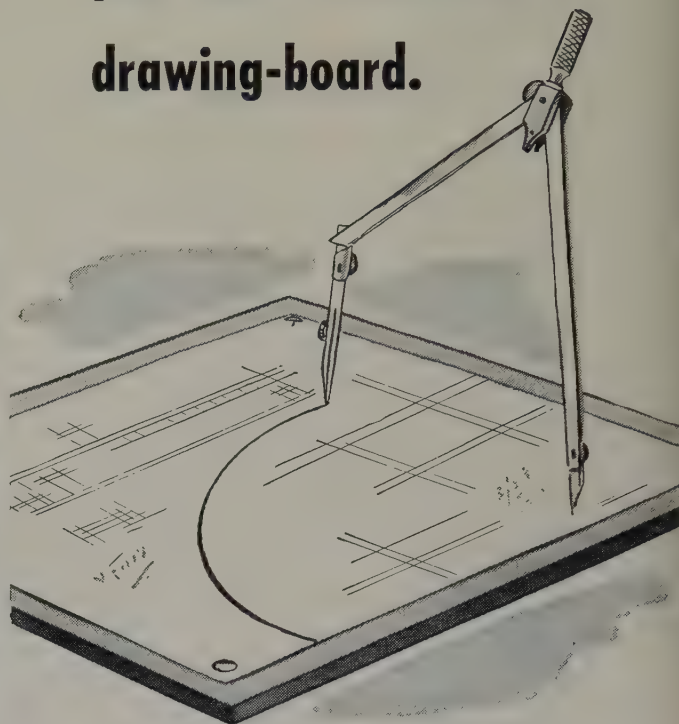
More and more architects are using PLEXIGLAS fixtures for superior lighting, especially over large areas in offices and public buildings. Its availability in large sheet sizes, corrugated, patterned, or smooth-surfaced—and the ease with which it can be formed into shaped panels and fixtures—permit its use in highly distinctive functional and decorative lighting.

For wall-to-wall lighting fixtures, coffer panels, reflectors, shields, cove lighting fixtures—wherever optimum illumination with no direct or reflected glare is desired—get full details of PLEXIGLAS. We'll be glad to send you complete information.

CANADIAN DISTRIBUTORS:

CRYSTAL GLASS & PLASTICS LTD.

There are some plans
you can't sketch on a
drawing-board.

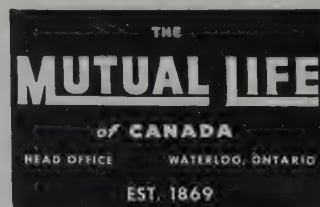


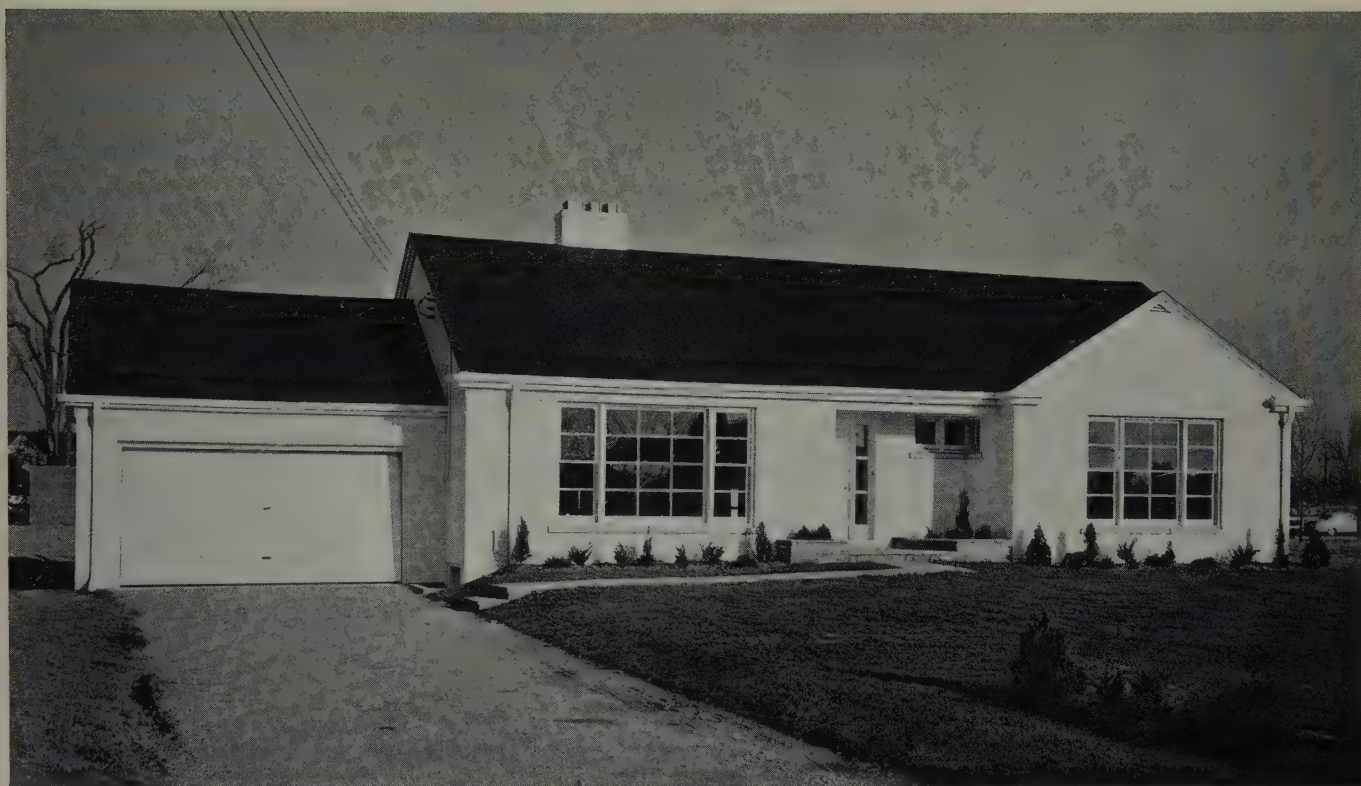
NO drawing-board can give you a well-rounded "design for living". But, sooner or later, the average professional man must face the fact that his future success and the security he hopes to enjoy in his later years depend upon his own efforts. Few professional people have the protection of company life insurance and pension plans. Each must plan and provide for his own retirement years. He must consider, too, the immediate need of adequate life insurance protection for his own family.

Architects know the importance of planning and building a project with future needs in mind. It's equally sound practice to plan one's own life the same way.

For a well-rounded life insurance program, consult your nearest Mutual Life office. Without obligation a representative will detail a plan of protection which meets your needs.

AJ-21





Painted Exterior Walls of Sand Lime Brick Used in Above Residence

SAND LIME BRICK

*has comparatively low absorption and is
extensively used where painted
brickwork is desired*

USED FOR RESIDENTIAL
INDUSTRIAL AND COMMERCIAL CONSTRUCTION

THE COOKSVILLE COMPANY LIMITED
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Cut replacement and repair in half with this practical wood protection



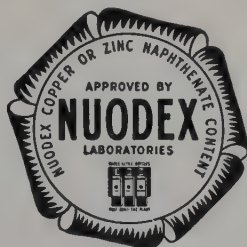
All the lumber used in the construction of this house in Northern Ontario has been treated with preservatives made from NUODEX Copper Naphthenate—at a cost of less than \$150.00.

Lumber treated with preservatives made from NUODEX Copper Naphthenate lasts twice as long in subfloors and other out-of-sight places! Recommend and specify this superior treatment for maximum protection against wood rot and consequent reduction in expensive repair and replacement.

- Safe to handle — won't burn or irritate the skin.
- Apply like paint — by brush, spray or dip.
- Paintable — distinctive light green colour can be painted over.
- No fire hazard — will not increase inflammability of treated wood.

LOOK FOR THIS SEAL!

Preservatives made from NUODEX Copper and Zinc Naphthenates are marketed by many paint and chemical manufacturers in a variety of packages under many different labels. They can be readily identified by this silver seal which manufacturers attach to their packages to certify genuine NUODEX Naphthenate content.

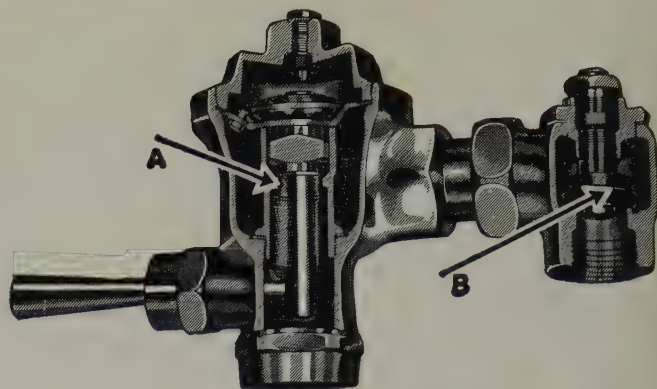


SPECIFY WOOD PRESERVATIVES MADE FROM

NUODEX } COPPER AND ZINC
NAPHTHENATES

NUODEX PRODUCTS OF CANADA LIMITED, LEASIDE, ONT.

"TURN to SILENCE"*



IN HOSPITALS
IN HOTELS
IN APARTMENTS
IN SCHOOLS
IN HOMES



A. Localized closing noises associated with flush valves are dissipated in the DELANY "TURN-TO-SILENCE" Valves. Using a secondary seat and a redesigned free fitting guide, a sound deadening cushion of water is created at the main valve seat during the final seconds of the cycle.

B. Shut-off and consequent transmitted line noises are directly keyed in intensity to water velocity. A raised seat and an ingenious rubber disc with a flexible skirt in the Delany Shut-off induces the high velocity water to reverse itself and work against the flexible skirt to smother sound. To regulate a specific valve merely manipulate the shut-off and turn-to-silence. The initial adjustment is the final adjustment.

Delany "Turn-to-Silence" models eliminate irritating noise, not through the addition of extra maintenance parts but through re-design of several working components. No screens, no shots, no muffling devices are used. The Delany "Turn-to-Silence" Valve accommodates the full range of practical pressures.

*Trade Mark Reg'd.

Full information and case histories of unexcelled low cost maintenance will be supplied by the Canadian Distributors.

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FIRE ALARM STATION

foolproof operation

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ease of testing

streamlined design

World's most reliable time, communication
and protection products.

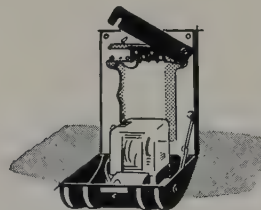
THIS new Edwards Fire Alarm station is the result of a careful survey and analysis of requirements among fire protection authorities, government experts, architects and electrical engineers. Its design is entirely different in appearance to the old-fashioned bulky cast iron stations. It is available in standard lustrous red enamel with highly-polished bright metal trim as well as any desired color or finish. Write now for complete details and specifications.



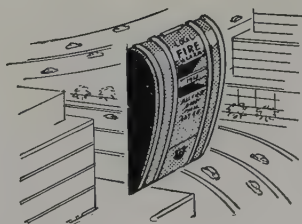
Streamlined simplicity of operation for maximum protection matches streamlined simplicity of design. One simple pull of the handle assures positive operation. Single action — only one motion is required. Thus, even in a Break Glass model, there's no chance of "operator failure" because of haste or panic.



The new Edwards station is quick and easy to install . . . cuts man-hour installation costs up to 30% . . . and that's good news for both contractors and architects. Unlike old-fashioned stations all new Edwards stations have terminal blocks that are front connected and are therefore readily and easily accessible.



New hinged front drops down exposing visible mechanism in protective transparent plastic cover. All new Edwards stations can be tested for both silent and audible operation while front is down. No special keys are needed to open or test the station. In short, with Edwards' stations, testing is quick and easy.



It's a smooth, gracefully contoured die-casting that literally "hugs" any wall. The lustrous twice-baked enamel surface — in keeping with modern architecture — is relieved with four highly polished metal bands. It's the smallest code station available today with a maximum projection of only 1 7/8" from the wall.

EDWARDS

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*Finer
workmanship*
for over half a century

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Hardware of Distinction

Belleville Lock Company Limited
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**PennuERNON
Window GLASS**

used in new

**HOSPITAL FOR
SICK CHILDREN
TORONTO**

*It has the "Closest-to-
perfect window glass
money can buy"*

ARCHITECTS . . GOVAN, FERGUSON, LINDSAY
KAMINKER, MAW, LANGLEY & KEENLEYSIDE
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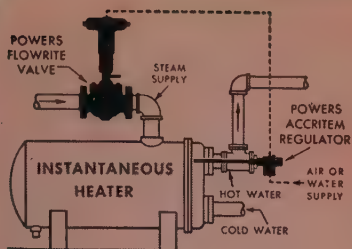
CANADIAN PITTSBURGH INDUSTRIES
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GENERAL OFFICES - TORONTO ONTARIO



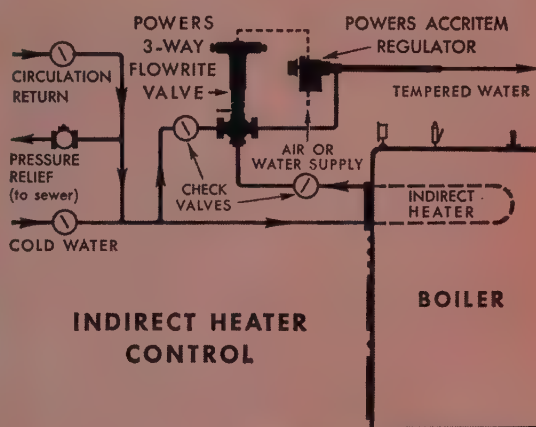
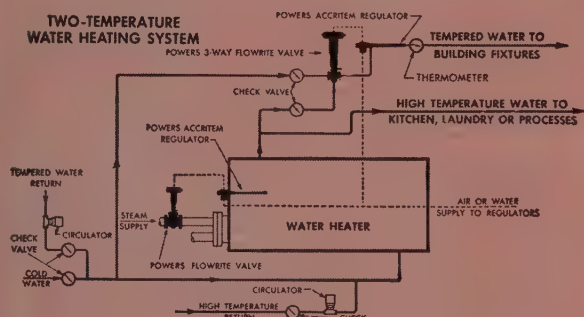
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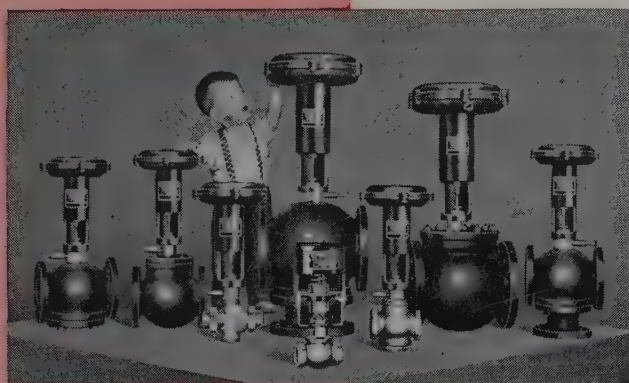
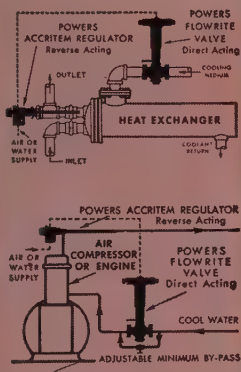
POWERS

ACCRITEM REGULATOR

Only a few of many uses



INDIRECT HEATER CONTROL



POWERS

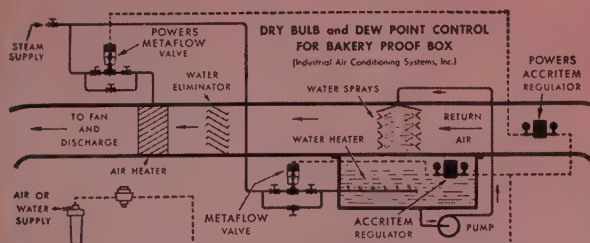
FLOWRITE and METAFLOW
Diaphragm Valves

controlled by a **POWERS**
ACCRITEM HEAT REGULATOR

provide an unbeatable
combination for better control
and lower maintenance

Write for Bulletin 316—or phone our nearest office for prices and further information about POWERS ACCRITEM regulators and diaphragm valves.

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(AMH)

60 Years of Temperature and Humidity Control

good looking
long lasting

ideally suited to your plans

Tile-Text

"the best in flooring"



Tile-Text Asphalt Floor Tile is the practical answer to flooring problems. Twenty-three sparkling colours and a wide variety of sizes enable you to select a flooring that combines with any decorative scheme. And, best of all, Tile-Text is practical ... economical, easy to install, easy to maintain ... truly the modern choice in flooring.

Warm, colourful, suitable for so many locations, Tile-Text Flooring is adding immeasurably to the floor beauty of schools, restaurants, hotels, institutions and homes in every price class. And Tile-Text retains its original beauty because of its resilient surface which absorbs abuse. Fresh appearance is restored instantly with a damp cloth.

Specify Tile-Text for lifetime beauty, service and economy. Tile-Text is one of the many quality products, for homes, institutions and industry, manufactured in Canada by.

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Tile-Text
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**SPECIFY
WESTERN
RED CEDAR
for Beauty and
Durability**

Exterior cedar finish and cedar plank roof combine structural economy with beauty in this modern municipal library. For institutions and utility buildings alike, Western Red Cedar offers many advantages:

- Close, even grain — takes nails without splitting
- Free from pitch and resin — takes and holds paint and stain well
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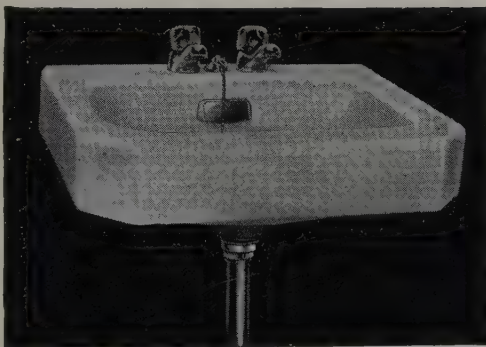
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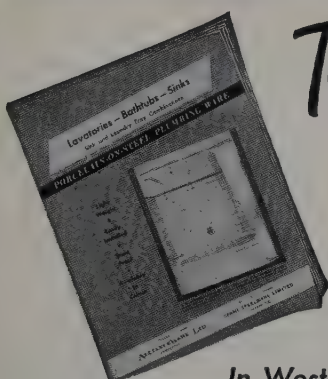
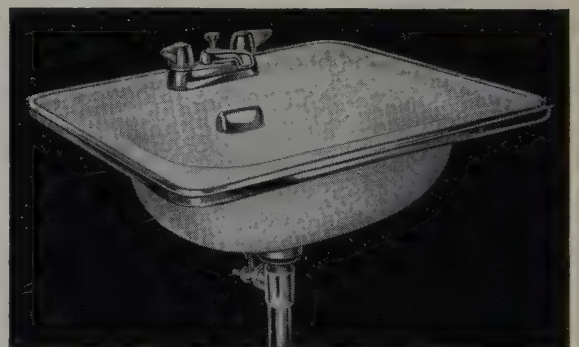
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combine ALL the desirable qualities of
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Lustrous Beauty with ECONOMY!

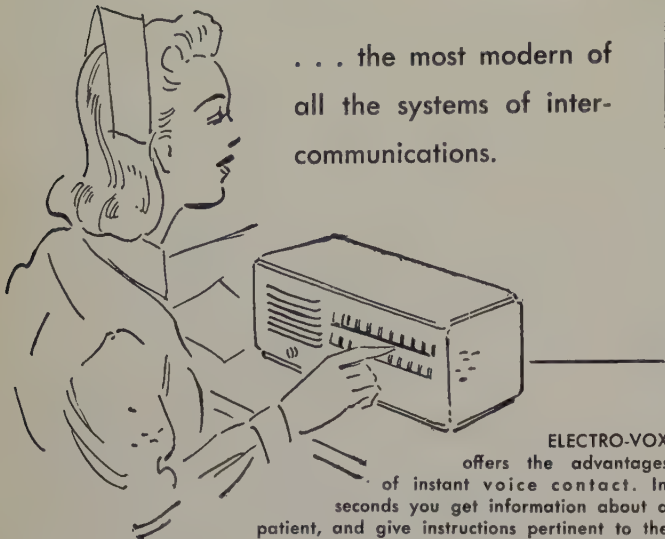
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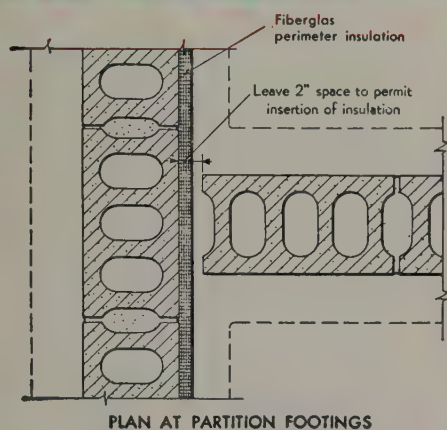
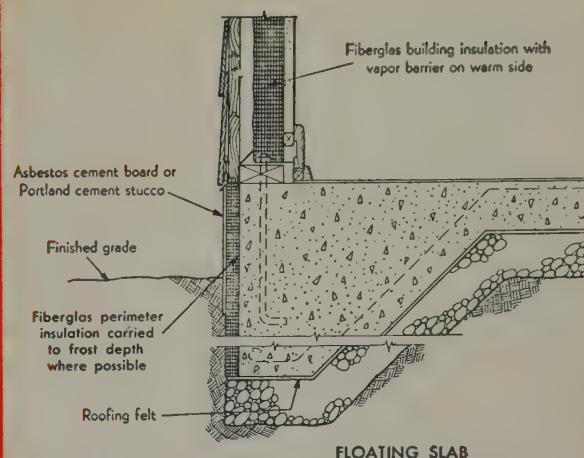
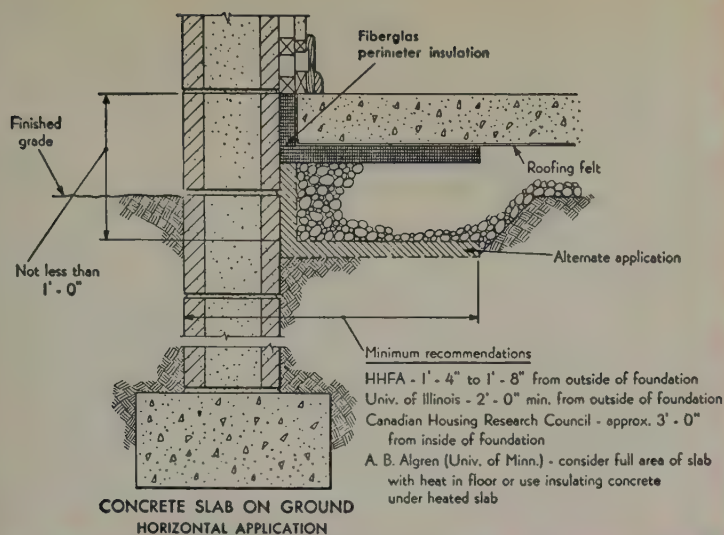
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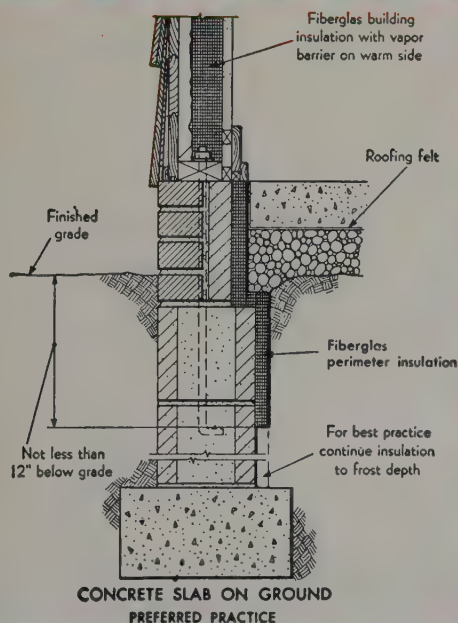
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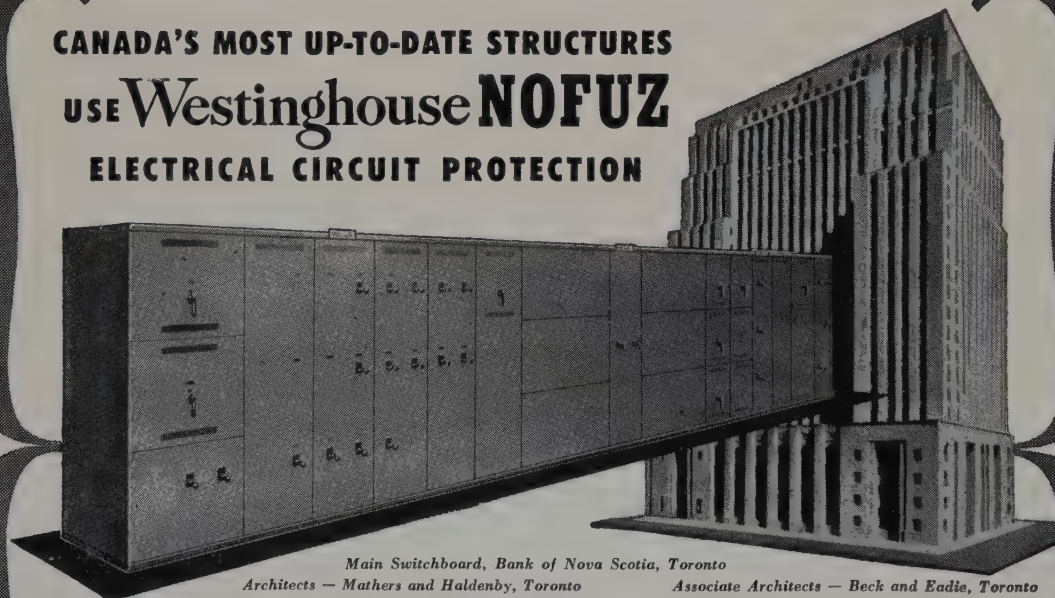
May we, at the same time, express the hope that the foreboding shadows of these disturbing times be dispelled from all lands so that peoples everywhere may enjoy a peaceful and prosperous New Year.

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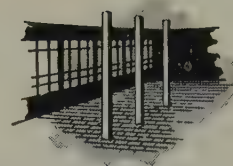
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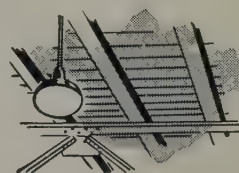
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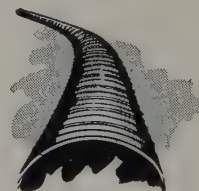
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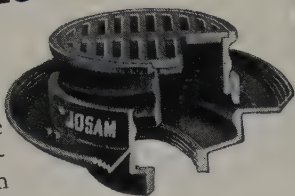
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Josam Levelzeze Floor Drains solve the problems caused by variations in floor levels. The adjustable top is completely detachable from drain body and is held in position by a set screw



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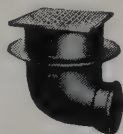
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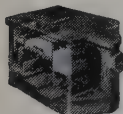
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Top provides continuous drainage in spite of accumulated debris.



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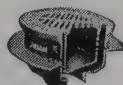
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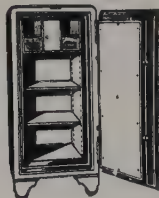
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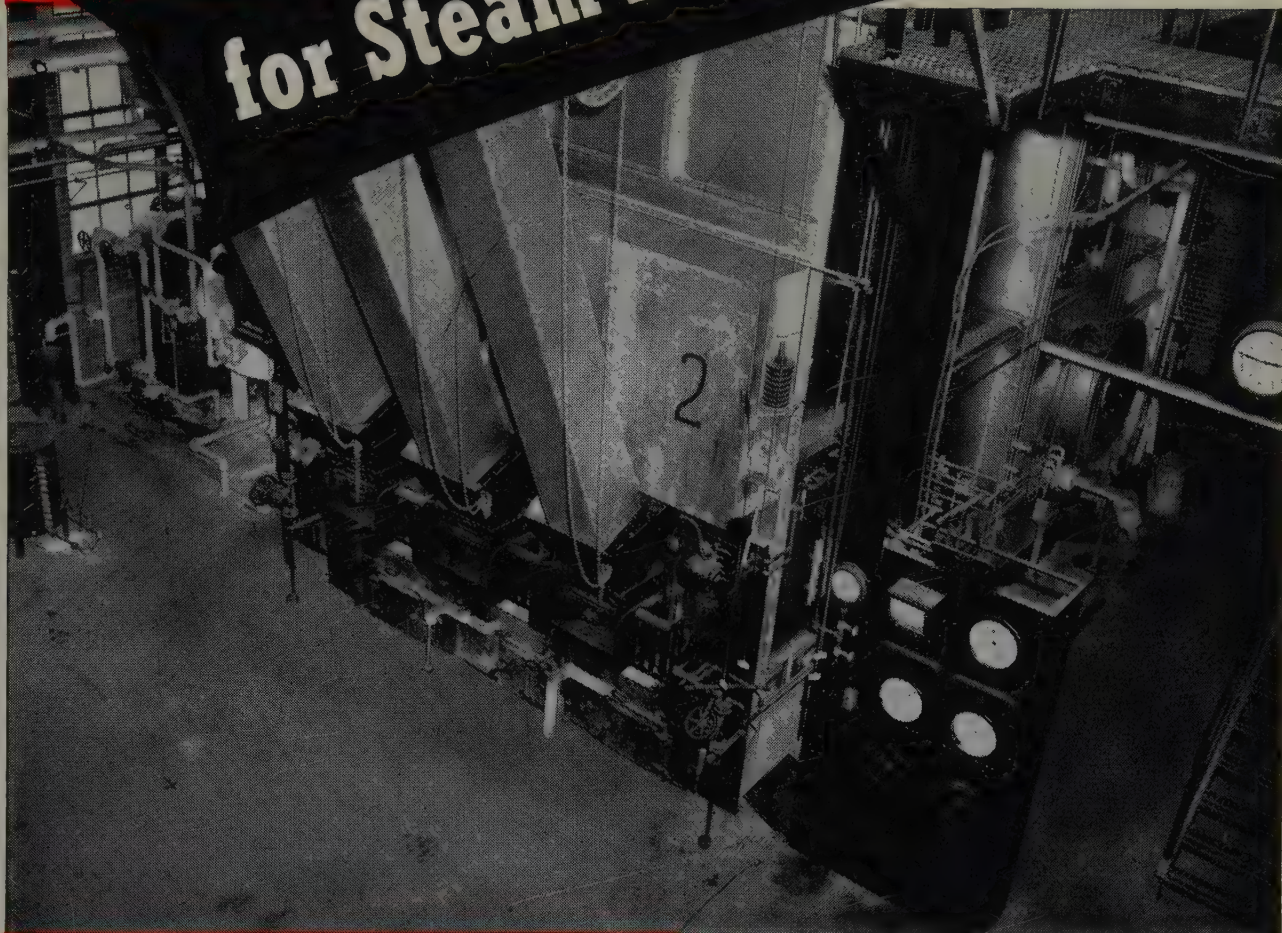
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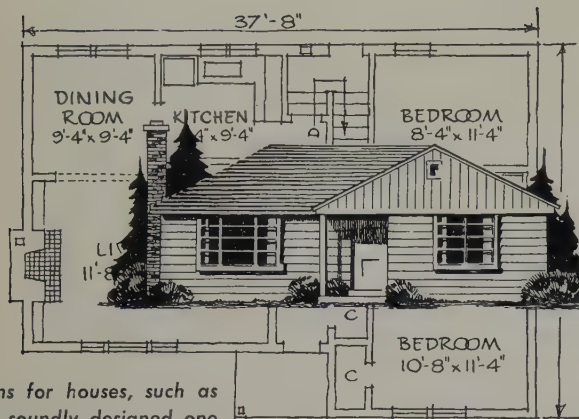
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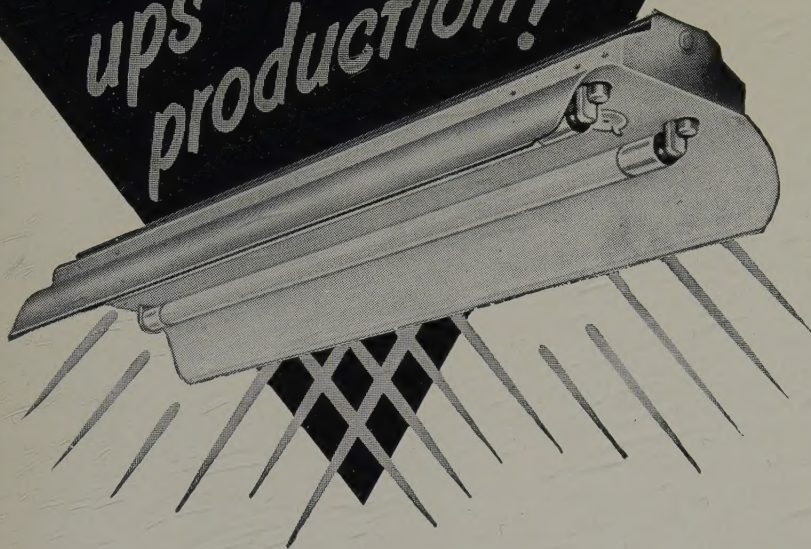
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Blast Furnaces produce pig iron, also gas in tremendous volume, used as fuel in producing and processing steel.

Slag, which results from pig iron production, is used to make rock wool insulation and for many other purposes.

● Every day, Canadian industry devours huge quantities of steel. Every day, industry reaches out hungrily for more. What is being done about it, at Stelco?

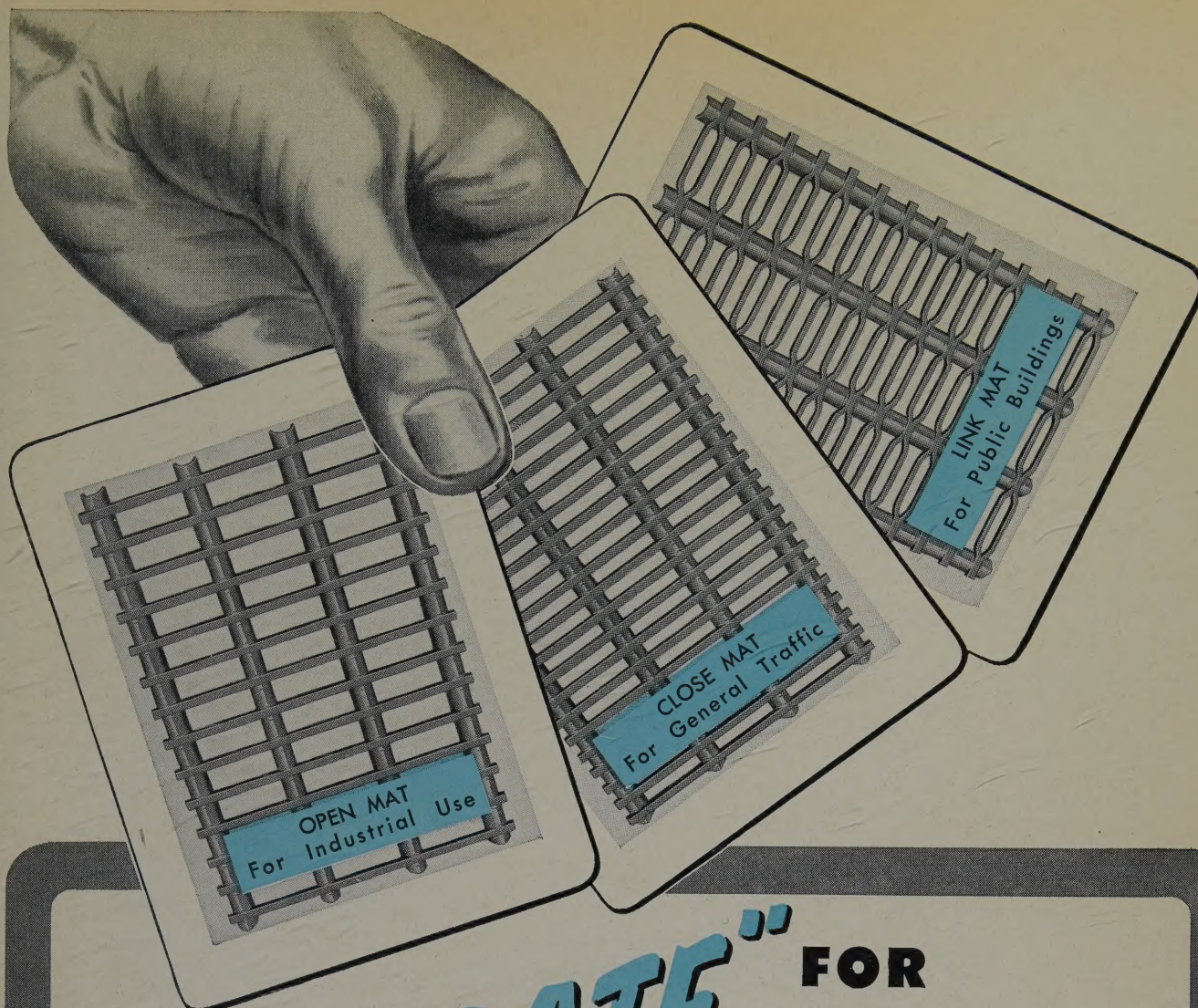
For one thing, Stelco is working night and day at building a huge new Blast Furnace. When completed, it will add an *additional* 1400 tons per day to the vast river of pig iron already pouring from Stelco furnaces. This is vitally important, because pig iron is the indispensable ingredient in the production of quality steel in large tonnages.

More than \$50,000,000 are being invested by Stelco, this year and next, to provide for greatly increased Canadian steel production. The new Blast Furnace is just one phase of this huge Stelco expansion program . . . a program "Canadian to the core", and designed to give steel-hungry industries the materials they must have to "grow on" for a stronger Canada.

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ALUMINUM

is being built into
Canada's defences

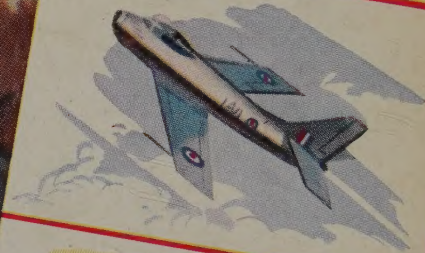
TODAY MORE and more aluminum is being used for defence purposes, to strengthen Canada and the United Nations against aggression.

Aluminum is going into the building and equipment of destroyer escort vessels and mine sweepers, into the construction of prefabricated military huts, into the world's fastest flying fighter planes and other military equipment. More now than ever before aluminum is helping to build the defences of a stronger, safer world.

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